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EXHIBITION

OF WORKS BY

THE OLD MASTERS,

AND BY

Deceased Masters of the British School;

INCLUDING

A SPECIAL SELECTION FROM THE WORKS OF

FRANK HOLL, R.A.,

AND A

Collection of Water-Colour Drawings by

JOSEPH M. W. TURNER, R.A.

WINTER EXHIBITION,

TWENTIETH YEAR.

MDCCCLXXXIX.

LONDON:
PRINTED BY WM. CLOWES AND SONS, LIMITED, 14, CHARING CROSS,
PRINTERS TO THE ROYAL ACADEMY.

The Exhibition opens the first Monday in January, and closes the third Saturday in March.

Hours of Admission from 9 A.M. till dusk.

Price of Admission, 1*s.*

Price of Catalogue, 6*d.*

Season Ticket, 5*s.*

General Index to the Catalogues of the first ten Exhibitions, 1870–79, 1*s.* 6*d.*

The Refreshment Room is reached by the staircase leading out of the Water-Colour Room.

The Gibson (Sculpture) Gallery and the Diploma Galleries are open daily, from 11 A.M. to 4 P.M. Admission free.

All communications should be addressed to "The Secretary."

ROYAL ACADEMY OF ARTS, 1889.

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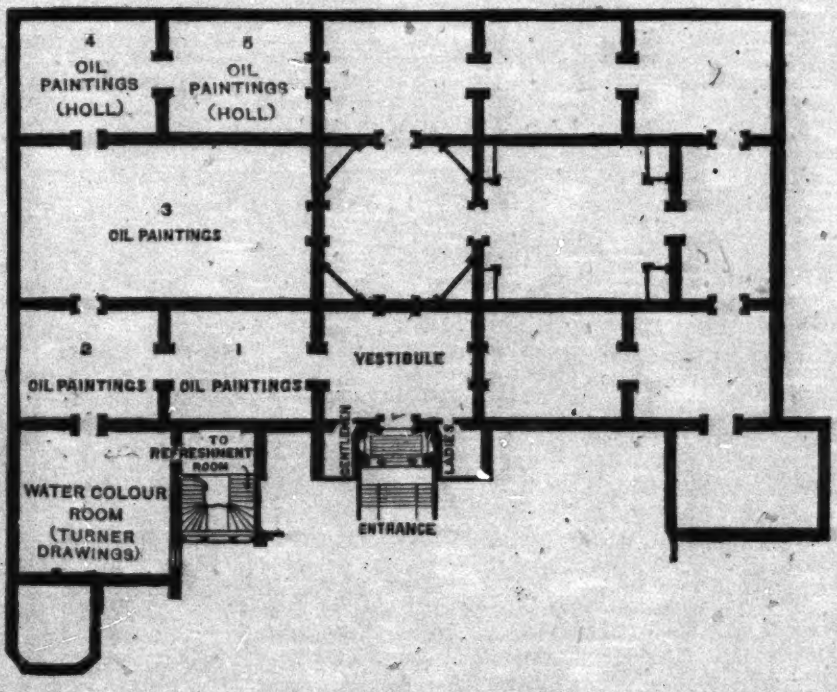

CATALOGUE.

The Numbers follow from left to right, the first Number being next the door.

The Portraits are described under four sizes:—"bust," the head and shoulders; "half figure," to the waist; "three-quarter figure," to the knee and below; "full length," the entire figure.

The terms "to right," "to left," and "on right," "on left," in all descriptions, denote the right and left of the spectator.

The following abbreviations are used:—b. born, m. married, d. died, r. right, l. left.

In the sizes of the Paintings the height is always placed before the width.

The Works are Catalogued under the names given to them by the Contributors. The Academy can accept no responsibility as to their authenticity.

GALLERY No. I.

OIL PAINTINGS—1-64.

LENT BY — PAINTER.

1 LADY AND DOVE.

T. Horrocks Miller, Esq. — **Charles Robert Leslie, R.A.**

Small half figure of a lady in a green dress, seated, leaning her elbows on a table, holding a dove in her hands. Canvas, 15¾ by 13¼ in. (oval).

2 SHYLOCK.

T. Horrocks Miller, Esq. — **Gilbert Stuart Newton, R.A.**

Small half figure in black dress and high-crowned black hat, with fur-lined cloak over his shoulders, and red belt, holding a key in his r. hand. Signed and dated, "G. S. Newton, 1829." Canvas, 15 by 10¾ in.

LENT BY — PAINTER.

3 **A NEWFOUNDLAND DOG.**

T. Horrocks Miller, Esq. — **Sir Edwin Landseer, R.A.**

A dog sitting facing the spectator, with his head turned back, looking towards an open door. Panel, 13¼ by 9¼ in.

4 **SIR ROGER DE COVERLEY IN CHURCH.**

T. Horrocks Miller, Esq. — **Charles Robert Leslie, R.A.**

"As Sir Roger is landlord to the whole congregation, he keeps them in very good order, and will suffer nobody to sleep in it besides himself; for if by chance he has been surprised into a short nap at sermon, upon recovering out of it he stands up and looks about him, and, if he sees anybody else nodding, either wakes them himself, or sends his servant."—*Spectator*, No. 112. Canvas, 37 by 53¾ in.
Exhibited in 1857.

5 **WELSH MOUNTAIN ROAD.**

T. Horrocks Miller, Esq. — **John Linnell.**

Wooded glen among mountains; in the foreground, on a road which winds through the glen, are some men with sheep and cattle; blue sky, with clouds. Signed and dated, "J. Linnell, 1846." Canvas, 19¼ by 26 in.

6 **LANDSCAPE.**

T. Horrocks Miller, Esq. — **William Mulready, R.A.**

Some water in the foreground bordered by a paling, with a cottage beyond; a boy with a pitcher is coming through a gate in the paling; blue sky, with clouds. Canvas, 12½ by 10 in.

7 **CHILDREN AT PLAY.**

T. Horrocks Miller, Esq. — **Charles Robert Leslie, R.A.**

Interior of a room; four children at play. Canvas, 9¼ by 12¼ in.
Study of the picture exhibited under the above title in 1847.

8 **CONTEMPLATION.**

T. Horrocks Miller, Esq. — **Charles Robert Leslie, R.A.**

Small half figure of a lady in a pink dress, standing at a table, arranging a vase of flowers. Panel, 15¾ by 13¼ in. (oval).

LENT BY — PAINTER.

9 **THE HAY-FIELD.**

T. Horrocks Miller, Esq. — **David Cox.**

Water seen in the r. foreground, and beyond it the hay-field, in which is a cart being loaded with hay by five men and women; other figures in the distance; cloudy sky. Signed and dated, "David Cox, 1850." Canvas, 14 by 19¾ in.

10 **LADY JANE GREY.**

T. Horrocks Miller, Esq. — **Charles Robert Leslie, R.A.**

. . . "Most gentle, most unfortunate,
Crowned but to die; who in her chamber sate,
Musing with Plato, though the hour was flown,
And every ear and every heart was won,
And all in green array were chasing down the sun!"—*Rogers.*

Small full-length figure of a lady in a yellow dress, seated in a library, reading a book; her r. arm rests on a table beside her. Canvas, 29 by 23 in.
Exhibited in 1848.

11 **THE HUFF.**

T. Horrocks Miller, Esq. — **John Phillip, R.A.**

"Fye! fye! unknit that threatening, unkind brow,
And dart not scornful glances from those eyes
To wound thy lord."

View on a terrace; the foreground is occupied by numerous figures seated and standing, among which two ladies are the most conspicuous; one with her arms folded turns her back on a cavalier who is riding away on the r., while the other, with her fan to her lips, looks round at him; on a bench to the l. is seated a priest in conversation with the duenna who accompanies the ladies. Canvas, 33 by 43½ in.
Exhibited in 1859.

12 **THE WOOING OF KATHARINA.—'Taming of the Shrew,' act ii. scene 1.**

T. Horrocks Miller, Esq. — **Augustus L. Egg, R.A.**

Interior of a room; Katharine and Petruchio seated on a sofa, facing the spectator; he holds a whip in his hand; she is turning away from him. Signed and dated, "Augustus Egg, 1847." Canvas, 18 by 31 in.
Exhibited in 1847.

13 **ST. JACQUES, BRUGES.**

T. Horrocks Miller, Esq. — **David Roberts, R.A.**

View looking towards the high altar, at which mass is being celebrated. Signed and dated, "David Roberts, R.A., 1856." Canvas, 32 by 26½ in.

LENT BY — PAINTER.

14 **ON THE COAST OF PICARDY.**

T. Horrocks Miller, Esq. — **Richard Parkes Bonington.**

View looking along a flat shore towards the open sea; in the foreground a woman and child seated near some barrels; farther along to r. are two packhorses and numerous figures near some boats; beyond them is seen a village; blue sky, with clouds. Signed, "R. P. Bonington." Canvas, 25¼ by 38 in.

15 **GIVING A BITE.**

T. Horrocks Miller, Esq. — **William Mulready, R.A.**

Courtyard of a house; in the foreground are two boys, one holding an apple, the other, who wears a red cap, and carries a blue and white vessel, in the act of biting it; behind them is a woman arranging apples on the ground, which another boy is inspecting; in the background on the r. is a girl at a pump, with a child and a dog close by; trees seen through an archway behind. Panel, 30¼ by 26 in.
Exhibited in 1836.

16 **Portrait of A LADY.**

T. Horrocks Miller, Esq. — **Charles Robert Leslie, R.A.**

Small half figure of a lady, leaning her head on her r. arm, which rests on a table; red curtain background. Canvas, 14¼ by 17¼ in. (oval).

17 **"LE BOURGEOIS GENTILHOMME."**

T. Horrocks Miller, Esq. — **Charles Robert Leslie, R.A.**

M. Jourdain. "Tout beau. Holà! ho! Doucement. Diantre soit la coquine!
Nicole. Vous me dites de pousser.
M. Jourdain. Oui; mais tu me pousses en tierce, avant que de pousser en quarte, et tu n'as pas la patience que je pare."—Act iii. scene 3.

Canvas, 24 by 38 in.
Exhibited in 1841.

18 **VAN TROMP'S SHALLOP AT THE ENTRANCE OF THE SCHELDT.**

T. Horrocks Miller, Esq. — **J. M. W. Turner, R.A.**

Open sea, with a fresh breeze blowing; in the foreground is a small boat rowed by two men, with one figure standing up and two others seated; a large barge with high poop is sailing in its wake; beyond it is a man-of-war, others in the distance, and numerous smaller craft; stormy sky.
Canvas, 35 by 47 in.
Exhibited in 1832.

LENT BY PAINTER.

19 STERNE AND THE CHAISE-VAMPER'S WIFE.

T. Horrocks Miller, Esq. Charles Robert Leslie, R.A.

"The wife of the chaise-vamper stepp'd in, I told you, to take the papilliotes from off her hair,—the toilet stands still for no man,—so she jerk'd off her cap, to begin with them, as she open'd the door; in doing which, one of them fell upon the ground:—I instantly saw it was my own writing.

O Seigneur! cried I, you have got all my remarks upon your head, Madam!—*J'en suis bien mortifiée*, said she.—'Tis well, thinks I, they have stuck there,—for could they have gone deeper, they would have made such confusion in a French woman's noddle,—she had better have gone with it unfrizzled to the day of eternity.

Tenez, said she:—so without any idea of the nature of my suffering she took them from her curls, and put them gravely, one by one, into my hat;—one was twisted this way,—another twisted that.—Aye! by my faith, and when they are published, quoth I,—they will be worse twisted still."

Tristram Shandy, vol. ii. chap. 38.

Canvas, 32½ by 23 in.

20 HEAD OF A RABBI.

T. Horrocks Miller, Esq. William Etty, R.A.

Bust, full-face, looking down; red dress, long hair; green background. Panel, 13 by 11½ in. (octagonal).

21 NEAR CRANBOURNE, KENT.

T. Horrocks Miller, Esq. Thomas Creswick, R.A.

View looking along the course of a stream, which winds away into the far distance; thick clump of trees on the l., in the shade of which a man is sitting; in the foreground a tired wayfarer is resting with his stick and bundle lying beside him; blue sky, with clouds. Signed and dated, "T. Creswick, 1834." Canvas, 29½ by 24½ in.
Exhibited in 1834.

22 DOUBTFUL WEATHER.

T. Horrocks Miller, Esq. William Collins, R.A.

View on the sea-shore; open sea on the r., cliffs on the l.; in the foreground, on a jetty, a fisherman is standing gazing up at the sky, shading his eyes with his hand; a dog stands beside him; close to the jetty is a fishing-boat, with two men in it; cloudy sky. Signed and dated on the boat, "W. Collins, 1828." Canvas, 27½ by 35½ in.
Exhibited in 1828.

LENT BY — PAINTER.

23 PETER THE GREAT SEES CATHERINE, HIS FUTURE EMPRESS, FOR THE FIRST TIME.

T. Horrocks Miller, Esq. — **Augustus L. Egg, R.A.**

Interior of a tent; Peter the Great seated at a table, with maps in front of him; an aide-de-camp stands beside him; seated at the other end of the table are two officers, to whom Catherine, in peasant dress, is bringing refreshments; a sentry stands outside; buildings of a town seen in the distance. Signed and dated, "Augustus Egg, 1850." Canvas, 31 by 47½ in. Exhibited in 1850.

24 A DUTCH CALM.

T. Horrocks Miller, Esq. — **Edward William Cooke, R.A.**

Mouth of a river, with boats and shipping; in the l. foreground is a small boat with a man punting, and another seated; beyond it is a barge with sails set; other barges beyond; houses of a town seen in r. distance; cloudy sky. Signed and dated, "E. W. Cooke, 1849." Canvas, 17½ by 35½ in. Exhibited in 1849.

25 LANCASTER SANDS.

T. Horrocks Miller, Esq. — **David Cox.**

View across the sands; a party of men and women on foot and on horseback, and some in a cart advancing across them; blue sky, with clouds. Signed and dated, "David Cox, 1809." Canvas, 13 by 17½ in.

26 "THE STRICKEN DEER."

T. Horrocks Miller, Esq. — **Augustus L. Egg, R.A.**

"Come, rest in this bosom, my own stricken deer;
Though the herd have fled from thee, thy home is still here.
Here still is the music that no cloud can o'ercast,
And a heart and a hand all thy own till the last.

Oh, what was love made for, if 'tis not the same
Through joy and through torment, through glory and shame?
I know not, I ask not, if guilt's in that heart,
I but know that I love thee, whatever thou art.

Thou hast call'd me thy angel in moments of bliss,
And thy angel I'll be 'mid the horrors of this,—
Through the furnace, unshrinking, thy steps to pursue,
And shield thee, or save thee, or perish there too."—'*Irish Melodies.*'

Interior of a prison cell; a man and woman, the former with his hands manacled, and hiding his face on his r. arm, standing in the cell, taking leave of one another. Canvas, 35½ by 27½ in. Exhibited in 1855.

LENT BY — PAINTER.

27 **JACOB AND RACHEL.**

T. Horrocks Miller, Esq. — **William Dyce, R.A.**

Two small three-quarter figures of Jacob and Rachel meeting at the well; sheep and rocky landscape behind. Signed and dated, "W. D. (connected), 1857." Canvas, 19½ by 26 in.

28 **THE BATHER.**

T. Horrocks Miller, Esq. — **William Etty, R.A.**

Nude figure of a female stepping down into a pool, at the edge of which is a clump of trees; cloudy sky. Canvas, 26 by 20½ in.

29 **THE CORAL-FINDER:** Venus and her youthful satellites arriving at the Isle of Paphos.

T. Horrocks Miller, Esq. — **William Etty, R.A.**

In the foreground a gilded barge is floating on the sea; in the stern reclines the almost nude figure of Venus with her arm round the neck of Cupid who is steering; in the prow are two other female figures; in the centre of the boat is a boy punting; swimming beside the boat are two females, one of whom is holding up a piece of red coral in her hand; in the l. background are mountains with a temple on their summit; in the sky a cupid scatters flowers on the group. Canvas, 28½ by 38 in.
Exhibited in 1820.

30 **THE BOUQUET.**

T. Horrocks Miller, Esq. — **John Frederick Lewis, R.A.**

Small full-length figure of a lady in a rich figured dress, standing in a garden, with a bouquet in her l. hand. Signed and dated, "J. F. L. (connected), 1857." Panel, 12 by 7½.

31 **AN ARMENIAN LADY, CAIRO—THE LOVE MISSIVE.**

T. Horrocks Miller, Esq. — **John Frederick Lewis, R.A.**

"The token-flowers that tell
What words can never speak so well."—*Byron.*

Small full-length figure of a lady in Oriental costume, reclining on cushions near an open window, through which is seen a garden with palms, and the Nile and buildings in the distance. Signed and dated, "J. F. Lewis, 1854." Panel, 18 by 14 in.
Exhibited in 1855.

LENT BY — PAINTER.

32 THE COFFEE-BEARER.

T. Horrocks Miller, Esq. — **John Frederick Lewis, R.A.**

Small full-length figure of a girl in Oriental dress, standing in a doorway, holding a tray with some coffee-cups upon it; through the doorway is seen a garden, and the minaret of a mosque in the distance. Signed and dated, "J. F. L. (connected), 1857." Panel, 12 by 7½ in.

33 SCENE FROM 'RODERICK RANDOM.'

T. Horrocks Miller, Esq. — **Charles Robert Leslie, R.A.**

Represents the reading of the will in chap. iv. Canvas, 19 by 26½ in.
Study of the picture exhibited under the above title in 1846.

34 BYRON'S EARLY LOVE.

T. Horrocks Miller, Esq. — **Edward Matthew Ward, R.A.**

"A dream of Annesley Hall."

The poet is seen standing in the moonlight, gazing in at an open window at a ball-room crowded with figures, among whom Miss Chaworth is conspicuous. Signed and dated, "E. M. Ward, 1855." Canvas, 24 by 20 in.
Exhibited in 1856.

35 WEST'S FIRST EFFORT IN ART.

T. Horrocks Miller, Esq. — **Edward Matthew Ward, R.A.**

Interior of a room; West, as a boy, on his knees, sketching a baby asleep in a cot; various figures seen through an open door. Signed and dated, "E. M. Ward, 1840." Canvas, 15½ by 18½ in.

36 WINDSOR FOREST.

T. Horrocks Miller, Esq. — **John Linnell.**

View looking through an open glade in the forest; near a trunk, at the foot of a large tree, are seated three men, one with a red cap; farther off on the l. a group of woodcutters at work; blue sky, with clouds. Signed and dated, "J. Linnell, 1837." Canvas, 19½ by 30 in.
Exhibited in 1837.

37 ABBOTSFORD DOGS.

T. Horrocks Miller, Esq. — **Sir Edwin Landseer, R.A.**

A deer-hound lying on a skin rug; a puppy is biting its tail; on a torn envelope, on the floor, is written, "Sir Walter Scott, Bart., Abbotsford; on the wall behind hangs a halberd. Canvas, 16 by 24 in.

LENT BY — PAINTER.

38 BUYING FISH.

T. Horrocks Miller, Esq. — **William Collins, R.A.**

View on the sea-shore; in the foreground, in front of some cottages at the foot of a cliff, a fisherman is selling fish to a woman who stands in front of him; at his side a girl is holding a child; at the door of a cottage stands a horse and cart; on the sands to the r. are two fishing-boats, near which are some figures; open sea in the distance; blue sky, with clouds. Dated on the doorway, 1826. Canvas, 33¼ by 46 in.
Exhibited in 1827.

39 A COTTAGE INTERIOR.

T. Horrocks Miller, Esq. — **Thomas Webster, R.A.**

Seated on either side of a large fire-place are an old woman knitting and a boy eating with a bowl on his knees; various kitchen utensils, &c., are scattered about the room. Canvas, 13½ by 18 in.

40 A LANDSCAPE.

T. Horrocks Miller, Esq. — **Thomas Creswick, R.A.**

A rocky pool overhung by trees; a stream is seen running into it in the middle distance; blue sky, with clouds. Signed, "T. C." (connected). Canvas, 21½ by 27½ in.

41 SLENDER, WITH THE ASSISTANCE OF SHALLOW, COURTING ANNE PAGE.

T. Horrocks Miller, Esq. — **Charles Robert Leslie, R.A.**

Shallow—"Mistress Anne, my cousin loves you."
'*Merry Wives of Windsor*,' act iii. sc. 4.

Panel, 14½ by 18½ in.
Study of the picture exhibited under the above title in 1825.

42 GIRL AT A SPRING.

T. Horrocks Miller, Esq. — **Paul Falconer Poole, R.A.**

Small full-length figure of a girl in a red dress, with bare feet and neck, standing leaning against a railing, with a water-pitcher beside her; cloudy sky. Canvas, 23½ by 19½ in.

43 HASTINGS COAST.

T. Horrocks Miller, Esq. — **John Linnell.**

View on the sea-shore, with numerous fishing-boats and figures in the foreground; other figures at the water's edge beyond; stormy sky. Signed and dated, "J. Linnell f., 1837." Canvas, 22 by 27 in.

LENT BY — PAINTER.

44 KENSINGTON GRAVEL-PITS.

T. Horrocks Miller, Esq. — **John Linnell.**

The gravel-pits in the foreground; numerous figures at work; a cart and two horses seen going along the road; houses and trees on the l.; end of a wooden hut seen on the extreme r.; blue sky, with clouds. Signed, "J. Linnell." Canvas, 28 by 41 in.

45 HUNT THE SLIPPER AT NEIGHBOUR FLAMBOROUGH'S: UNEXPECTED VISIT OF THE FINE LADIES.

T. Horrocks Miller, Esq. — **Daniel Maclise, R.A.**

"Michaelmas eve happening on the next day, we were invited to burn nuts, and play tricks at neighbour Flamborough's. . . .

Last of all they sat down to hunt the slipper. . . .

It was in this manner that my eldest daughter was hemmed in, and thumped about, all blowzed, in spirits, and bawling for fair play, with a voice that might deafen a ballad singer, when, confusion on confusion! who should enter the room but our two great acquaintances from town, Lady Blarney and Miss Carolina Wilhelmina Amelia Skeggs! . . .

Death! to be seen by ladies of such high breeding in such vulgar attitudes!"—'*Vicar of Wakefield*,' chap. xi.

Canvas, 36 by 54 in.

Exhibited in 1841.

46 LANDSCAPE.

T. Horrocks Miller, Esq. — **Copley Fielding.**

View looking along a wooded valley; in the foreground figures, and cattle being watered; a thick clump of trees rises on the r.; blue sky, with clouds. Canvas, 13¼ by 17 in.

47 NYMPH AND YOUNG FAUN DANCING.

T. Horrocks Miller, Esq. — **William Etty, R.A.**

Small full-length figure of a nymph, draped in a red robe and a leopard skin, dancing and playing a tambourine, accompanied by a faun, also dancing and playing cymbals; two other figures reclining on the ground in the distance; blue sky. Panel, 27 by 20 in.

Painted in 1835.

48 THE PURCHASED FLOCK.

T. Horrocks Miller, Esq. — **John Linnell.**

View looking along a valley, bounded on either side by wooded hills, and intersected by a river; in the foreground a man on horseback is driving a flock of sheep along a road; a cow is following; beside him is a girl with a pitcher on her head; farther off along the road is seen a man on horseback; blue sky, with clouds. Signed, "J. Linnell." Panel, 16 by 26 in.

LENT BY — PAINTER.

49 QUILLEBŒUF.

T. Horrocks Miller, Esq. — J. M. W. Turner, R.A.

Stormy sea beating up against the walls of the town, seen in the middle distance; numerous figures on the ramparts; vessels in the harbour to the l.; stormy sky lit up by the setting sun, which shines full on the church and other buildings beyond it. Canvas, 35¼ by 47½ in.

50 THE WOLF-SLAYER.

T. Horrocks Miller, Esq. — Richard Ansdell, R.A.

A fight between a stag and a wolf at the edge of a pool on a rocky hill-side; the wolf is pinned against a rock by the horns of the stag; two wolves seen beyond. Signed and dated, "R. Ansdell, 1849." Canvas, 23½ by 36 in.
Exhibited in 1849.

51 MOTHER AND CHILD.

T. Horrocks Miller, Esq. — Charles Robert Leslie, R.A.

Interior of a room; small full-length figure of a lady in a black dress; her l. arm round a child in a red cap, whom she is teaching to read. Canvas, 28 by 22½ in.
Exhibited in 1846.

52 SCOTCH GAME.

T. Horrocks Miller, Esq. — Sir Edwin Landseer, R.A.

Game laid out on a wooded bank, consisting of black game, grouse, ptarmigan, snipe, woodcock, and golden plover. Panel, 17½ by 23⅜ in.

53 SCENE FROM 'THE VICAR OF WAKEFIELD.'

T. Horrocks Miller, Esq. — Charles Robert Leslie, R.A.

"'Virtue, my dear Lady Blarney, virtue is worth any price; but where is that to be found?' Fudge!"—Chap. xi.
Canvas, 36½ by 53½ in.
Exhibited in 1843.

54 THE WINDMILL.

T. Horrocks Miller, Esq. — John Linnell.

View over a wooded and hilly country, with a pool in the foreground, in which cattle are standing; two figures and a dog at the water's edge on the r.; the windmill on rising ground, beyond the pool; stormy sky. Signed, "J. Linnell." Canvas, 14½ by 19 in.

LENT BY — PAINTER.

55 GREAT CANNON, FORMERLY BELONGING TO THE KNIGHTS TEMPLAR, RHODES.

T. Horrocks Miller, Esq. — **William John Müller.**

View inside the battlements; two figures, one seated, smoking, the other standing with a spear in his hand, near two guns; a bit of the sea is visible through the nearest embrasure. Signed and dated, "W. Müller, 1845." Panel, 14 by 21 in.
Exhibited in 1845.

56 DEAD CALM: SUNSET AT THE BIGHT OF EXMOUTH.

T. Horrocks Miller, Esq. — **Francis Danby, A.R.A.**

View looking across the water towards the town; two ships in the centre of the tideway, and boats and other shipping near; strong light on the ships and buildings. Signed and dated, "F. Danby, 1855." Canvas, 29¼ by 41¼ in.
Exhibited in 1855.

57 HAFED, a Deer-hound.

T. Horrocks Miller, Esq. — **Sir Edwin Landseer, R.A.**

Head of a deer-hound looking to l.: grey background. Panel, 17¼ by 23 in.

58 THE MAID AND THE MAGPIE.

T. Horrocks Miller, Esq. — **Paul Falconer Poole, R.A.**

Small three-quarter figure of a girl in a red bodice, leaning back against a bank, holding up a magpie which perches on her r. hand; blue sky, with clouds. Signed and dated, "P. F. P.—'51." Canvas, 24 by 24 in. (circular).

59 STUDY FOR A HEAD OF DON QUIXOTE.

T. Horrocks Miller, Esq. — **Charles Robert Leslie, R.A.**

Small bust, nearly full-face, looking down, with brown cloak over the shoulders; dark background. Panel, 9¾ by 6¾ in.
Exhibited in 1827.

60 A RIVER SCENE: PICARDY.

T. Horrocks Miller, Esq. — **Richard Parkes Bonington.**

View looking along a river, on which are numerous barges, some of them sailing; windmill on the r.; sunlit sky. Canvas, 17 by 22 in.

LENT BY PAINTER.

61 QUEEN ELIZABETH DISCOVERS SHE IS NO LONGER YOUNG.

T. Horrocks Miller, Esq. **Augustus L. Egg, R.A.**

"In the melancholy of her sickness she desired to see a true looking-glass, into which she had not looked for twenty years."

The scene is in the Queen's bed-chamber; she is seated beside the bed, clutching the coverlet, and turning away from the glass, which one of her ladies holds up, while another draws back the curtain; two other ladies in the background; three gentlemen on the r., introduced by a chamberlain. Signed, "Augustus Egg." Canvas, 48 by 71½ in.

Exhibited in 1848.

62 A RACE.

T. Horrocks Miller, Esq. **Thomas Webster, R.A.**

Two boys racing on all fours, each with a child on his back; dog barking beside them; farther off on the common are some boys playing cricket; cloudy sky. Signed and dated, "T. Webster (T. and W. connected), 1854." Panel, 18 by 36 in.

Exhibited in 1855.

63 DRIVING SHEEP.

T. Horrocks Miller, Esq. **John Linnell.**

View looking down a road with wooded banks on each side; two men, one on horseback, are driving a flock of sheep along the road; undulating country beyond; blue sky, with clouds. Signed and dated, "J. Linnell, 185–." Panel, 18 by 23½ in.

64 A STUDY.

T. Horrocks Miller, Esq. **Richard Parkes Bonington.**

Small full-length figure of a lady in a green dress, seated beside a table, on which she leans her arm; red curtain background. Canvas, 13½ by 10½ in.

GALLERY No. II.

OIL PAINTINGS—65-134.

LENT BY — PAINTER.

65 INTERIOR OF A COTTAGE.

SIR RICHARD WALLACE, BART. — **L. Boursse.**

On the l. a woman in a white cap is seated in front of a fire, watching a pot which hangs by a chain over it; a broom lies on the floor beside her; on the r. is a child asleep in a cradle near a table, on which is a jug and flask; behind is a bed. Signed and dated, "L. Boursse, 1656." Canvas, 20 by 22½ in.

66 STILL-LIFE.

F. C. PAWLE, ESQ. — **Johann David de Heem.**

A table covered with a green cloth, on which are grapes, various kinds of fruit, an oyster on a metal dish, crayfish, and a glass with some wine in it. Signed, "J. De Heem." Panel, 15 by 22¼ in.

67 CATTLE ON A BANK, SHEEP, &c.

THE EARL OF WEMYSS. — **Adrian Van de Velde.**

A high bank, on which are two cattle, one standing up, the other lying down, and two sheep lying down; on a knoll beyond them an old man is standing; blue sky, with clouds. Panel, 9¾ by 11 in.

68 CANAL SCENE, WITH FIGURES AND BOATS.

HON. W. AND MRS. MASSEY-MAINWARING. — **Gerrit Berkheyde.**

A canal, with numerous boats, occupies the foreground; on the l. are a number of people gathered together under the trees at the water's edge; beyond them, houses of a street are seen through the trees, and a large and lofty building is seen on the r.; the canal is spanned by a bridge in the middle distance; blue sky, with clouds. Panel, 11½ by 17¼ in.

LENT BY — PAINTER.

69 **GRACE BEFORE MEAT.**

THE DUKE OF RUTLAND. — **Jan Steen.**

Interior of a room; six small figures of a man and his family about to begin a repast, preparatory to which grace is being said; the father of the family sits on the r., with his cap on his lap, and hands clasped; his dog looks up at him; on the far side of the table his wife is instructing a child; the eldest daughter sits with her back to the spectactor; on the l. a servant brings in a dish of vegetables; beyond her is seen a boy holding his cap before his face; a basket of bread and a jug are on the floor to l.; a bell in a frame hangs from the ceiling over the table. Signed over the fireplace on r., "J. Steen" (J & S connected). Canvas, 39 by 33¼ in.

70 **LANDSCAPE.**

THE EARL OF WEMYSS. — **Hobbema.**

View of a water-mill seen on the l. among trees by the side of a stream which flows towards the spectator; a road winding from the r. among the trees comes down to the stream in the foreground, where a man and woman stand at the water's edge, with a cow and goats near them; other houses and figures are seen among the trees; a dog is swimming across the stream; blue sky, with clouds. Canvas, 38¼ by 50 in.

71 **CANAL, WITH FIGURES.**

HON. W. AND MRS. MASSEY-MAINWARING. — **Wouverman.**

View on the bank of a canal; on the l. is seen the forepart of a barge with a man and a boy on board; near it a man with a sack on his back; close by in the foreground is a horse, which a boy is about to attach to the tow-rope; beyond are a gentleman and lady advancing on horseback; a boy runs beside them holding out his hat; two boys about to bathe sit on the bank; buildings on the other side; blue sky, with clouds. Panel, 12 by 16 in.

72 **MEN SMOKING.**

THE EARL OF WEMYSS. — **David Teniers.**

Interior of a cottage; a man in a blue jacket and fur cap, seated at a table, smoking, with his pipe in one hand and a jug in the other; another man behind him is filling his pipe; an old woman coming through a door in the background brings a glass. Signed, "D. Teniers." Panel, 9½ by 13¼ in.

LENT BY — PAINTER.

73 PRINCE HENRY FREDERICK AT THE SIEGE OF BREDA.

THE EARL OF NORTHBROOK. — **Albert Cuyp.**

View of the surrounding country of Breda, with the buildings of the town in the distance; in the r. foreground is the Prince mounted on a bay horse, and followed by two officers on horseback; on the l. are a number of men near some tents, and in front of them four men carrying a bier on their shoulders; cloudy sky. Panel, 12 by 16¼ in.

74 WOMAN PLAYING THE GUITAR.

S. H. FRASER, ESQ. — **Dirk Hals.**

Small three-quarter figure of a woman in a green dress and wide lace ruff and cuffs, seated to l., playing a guitar; grey background. Panel, 10 by 7¾ in.

75 A SEAPORT.

THE EARL OF WEMYSS. — **William Van de Velde.**

View of a seaport with numerous fishing smacks and other craft; a six-oared barge crowded with figures is passing across in front; on the l. is a jetty on which are some figures, with numerous boats moored beside it; blue sky, with clouds. Canvas, 25 by 32 in.

76 Portrait of A GENTLEMAN.

JUDGE SNAGGE. — **Cornelius Jansen.**

Half figure to r., nearly full-face; black cloak, white collar, holding his gloves in his l. hand; long fair hair; grey background. Canvas, 30 by 24 in.

77 Portrait of THE PAINTER.

THE EARL OF NORTHBROOK. — **Jan Steen.**

B. at Leyden, 1626; d. at Leyden, 1679.

Small full-length figure, seated on a chair, playing a mandolin and apparently singing; he is dressed in greenish doublet and hose, with reddish brown cloak; metal jug and books on a table beside him; curtain behind. Signed, "J. Steen" (J & S connected). Panel, 22 by 16¼ in.

LENT BY — PAINTER.

78 "SO WIE DIE ALTEN SUNGEN SO PFEIFFEN AUCH DIE JUNGEN."

THE EARL OF WEMYSS. — Jacob Jordaens.

One of the painter's many illustrations of this proverb. Round a well-furnished table are seated a number of persons eating and drinking; on the l., a woman with a glass in her hand, and a child on her knee blowing a whistle, leans towards an old woman next her, who is singing from a paper which she holds; beyond her again is another child blowing a whistle; then comes an old man with a jug in his hand, who also appears to be singing; behind is a man playing a pipe, and another man pointing to a bird-cage in his hand; on a screen in the background is perched an owl; and in the foreground, near a chair on which is some fruit, a dog is seen coming from under the table. Canvas, 57½ by 84 in.

79 RIVER SCENE.

THE EARL OF WEMYSS. — Albert Cuyp.

View on the river Maas; on the l., on a jetty in front of an inn, shaded by large trees, are a number of people about to embark on board some boats, while in the immediate foreground is a man in a boat, mending his nets; on the r. are seen numerous ships, some of them men-of-war, firing salutes; and in the foreground two men in a small boat, setting a net; blue sky, with clouds. Panel, 32½ by 59 in.

80 THE DOCTOR.

THE EARL OF NORTHBROOK. — Jan Steen.

Interior of a room; in the centre is the doctor in black, bending forward, writing at a table; the patient, a young woman, lies in bed on the r., and her mother stands by looking up in the doctor's face; at the table is a boy holding a syringe in his hand, and behind him stands a man; over a doorway is the figure of a cupid, and on the wall a picture of two lovers. Signed, on a piece of paper on the floor, "J. Steen" (J and S connected). Panel, 24 by 19½ in.

81 LANDSCAPE: VIEW NEAR DORDRECHT.

THE EARL OF NORTHBROOK. — Albert Cuyp.

View looking along the river; on the r. several fishing-vessels, with their sails up, are lying near the shore; in front of them is a small sailing-boat with two men in it; another boat on the l. is crowded with people sitting and standing up; fleet of fishing boats sailing away into the distance; low shore fringed with bushes seen on the r.; sunrise. Panel, 28 by 35 in.

LENT BY — PAINTER.

82 Portrait of A LADY.

SAMUEL S. JOSEPH, ESQ. — **Cornelius Jansen.**

Half figure of a lady standing to l., nearly full-face, in a square-cut black dress, with wide sleeves, turned back with white lace; grey background. Signed and dated, "Cornelius Jansen van Ceulen fecit, 1655." Canvas, 38 by 31 in.

83 LA CASCADE.

ALFRED DE ROTHSCHILD, ESQ. — **Antoine Watteau.**

In a garden, shaded by tall trees, a lady in a yellow dress is standing with a gentleman beside a large marble fountain composed of dolphins supporting a basin, on which three boys are holding a goat, from whose mouth the water is flowing; another couple is half hidden by the foliage. Canvas, 27 by 23 in.

84 SPRING.

ALFRED DE ROTHSCHILD, ESQ. — **Nicolas Lancret.**

Group of three small figures standing beside a fountain; a youth in the centre, with a spade in his r. hand, has his l. arm round the shoulders of a girl, who holds a basket of bright-coloured flowers; near them is a girl watering flowers and looking at the other two. Panel, 11 by 14 in.

85 SHEPHERD TEACHING A SHEPHERDESS TO PLAY ON THE PIPE.

THE EARL OF NORTHBROOK. — **Claude.**

The banks of a wide river with wooded cliffs on the r., at the base of which is a water-mill with a round tower; to the l. is a large cluster of trees and bushes; on a bank in the foreground a shepherd is teaching a shepherdess to play on a pipe; goats, sheep, and a cow browse near them; wooded valley and hills in the distance; blue sky, with clouds. Canvas 20 by 27 in.

86 HEUREUX ÂGE.

ALFRED DE ROTHSCHILD, ESQ. — **Antoine Wattea**

In the centre of the picture a little boy is sitting on a low stone wall; on the r. a little girl stands holding a bat under her arm, and another little girl sits on the grass to the l. with folded hands; two other children are behind the wall. Panel, 7½ by 9½ in.

LENT BY — PAINTER.

87 PASTORAL GROUP.

SIR RICHARD WALLACE, BART. — **Nicolas Lancret.**

Two ladies and a gentleman seated on a terrace in a garden under the shade of thick overhanging trees; one of the ladies is pushing away Harlequin, who endeavours to embrace her; in the centre behind them stands Pierrot: seated on the ground at their feet are two ladies, and a man playing a guitar; on the right is a fountain. Canvas, 36½ by 33 in.

88 SHEPHERD PLAYING ON A PIPE.

THE EARL OF NORTHBROOK. — **Claude.**

View over a wooded valley intersected by a winding river, which is crossed in the middle distance by a bridge; on the r. is a wooded height crowned with the ruins of a castle; hills in the distance; large trees on the l., and near them, in the foreground, is seated a shepherd playing on a pipe, with his goats round him; sunset sky. Canvas, 21 by 27 in.

89 PASTORAL SCENE.

SIR RICHARD WALLACE, BART. — **Antoine Watteau.**

Group of seven persons at the end of a glade under the shadow of high trees; on the l. is a lady seated with a dog on her lap, and near her Pierrot is trying to embrace another lady; seated on the ground are two other ladies, one with her arm round the neck of a gentleman who reclines beside her; a youth playing the guitar stands on the r. Canvas, 28 by 21½ in.

90 WINTER.—

ALFRED DE ROTHSCHILD, ESQ. — **Nicolas Lancret.**

In the centre of the picture a young man skating; behind him a lady is having her skates put on by a youth; a house is seen through the trees beyond. Panel 10½ by 14 in.

91 THE GARDEN PARTY.

SIR RICHARD WALLACE, BART. — **Antoine Watteau.**

View of a wooded park with numerous figures scattered in groups among the trees; in the immediate foreground is a group of three ladies and two gentlemen reclining on the turf; one lady is distributing flowers from a basket; another gentleman stands near them on the r.; on the l. are two children playing with a dog; musicians and dancers beyond. Canvas, 50 by 75 in.

LENT BY — PAINTER.

92 THE BROKEN NECKLACE.

Sir Richard Wallace, Bart. — **Nicolas Lancret.**

Interior of a room, in which is seen a lady in bed, and her husband tying a bracelet round her arm; on the other side of the bed is a female threading pearls; while near the bed a servant is on her knees picking up some beads, which a dog is playing with. Copper, 10½ by 13½ in.

93 GARDEN PARTY IN THE CHAMPS ÉLYSÉES.

Sir Richard Wallace, Bart. — **Antoine Watteau.**

View of a wooded park, with numerous figures scattered in groups among the trees; in the immediate foreground is a group of four ladies seated on the ground; near them stands a gentleman, while to the l. are three children sitting also on the turf; other groups in the background. 12 by 16½ in.

94 MASQUERADE.

The Earl of Northbrook. — **Antoine Watteau.**

Group of small figures; Pierrot in front and Harlequin behind him; figures of two men and a woman in the background; one looking round a red curtain. Panel, 7½ by 9 in.

95 GILLES AND HIS FAMILY.

Sir Richard Wallace, Bart. — **Antoine Watteau.**

Group of five figures; Gilles as Pierrot in the centre, playing a guitar; architectural background. Panel, 10½ by 8 in.

96 LANDSCAPE.

The Earl of Wemyss. — **Claude.**

On the r. in the foreground is a circular temple approached by a flight of steps, on which are some figures; other figures are seen at the foot of a large tree to the l. of the temple; in the middle distance is a bridge, with cattle and sheep crossing it; buildings of a town on a promontory beyond, and open sea in the distance, with an island on the horizon; blue sky, with clouds. Canvas, 49 by 68½ in.

97 THE MUSIC PARTY.

Sir Richard Wallace, Bart. — **Antoine Watteau.**

A group of people on a terrace, consisting of two ladies seated, two men behind, one seated and one standing, and two children near them, one playing with a dog; a man stands in front with one foot on a chair,

LENT BY PAINTER.

tuning a guitar; a violoncello and some music lie beside him; on the r. is a black boy taking a bottle out of a wine-cooler; beyond the musician a dog lies on the floor; other figures are seen on a lower terrace in the middle distance, with the buildings of a town beyond. Canvas, 26 by 36¼ in.

98 THE MUSIC LESSON.

Sir Richard Wallace, Bart. **Antoine Watteau.**

Small three-quarter figure of a lady seated, turning over a music-book; in front of her stands a man tuning a mandolin; behind her is another man, and two children are standing at her knee. Panel, 7¼ by 9.

99 HARLEQUIN AND COLUMBINE.

Sir Richard Wallace, Bart. **Antoine atteau.**

Harlequin and Columbine seated on a grassy bank, near a statue, beneath overhanging foliage; behind them a group of ladies and gentlemen. Panel, 13¼ by 10½ in.

100 LA SÉRÉNADE ITALIENNE.

Alfred de Rothschild, Esq. **Antoine Watteau.**

A group of six figures; a lady seated on a bench under the shade of some trees, is listening to Pierrot, who is seated beside her playing a guitar; behind them are three other figures, one playing a tambourine; another man looks on from behind; a small dog seen beside the lady on the l. Panel, 13¾ by 10¾ in.

101 LA DANSEUSE: Portrait of MDLLE. CAMARGO.

Sir Richard Wallace, Bart. **Nicolas Lancret.**

Marie Anne Cuppi, called Camargo after her maternal grandmother; b. 1710; d. 1770.

Voltaire thus sang her praises and those of another celebrated dancer of the time, Mlle. Sallé:—

"Ah! Camargo, que vous êtes brillante!
Mais que Sallé, grands dieux! est ravissante!
Que vos pas sont légers, et que les siens sont doux!
Elle est inimitable, et vous toujours nouvelle;
Les Nymphes sautent comme vous,
Et les Grâces dansent comme elle."

Small full-length figure in a white dress, ornamented with wreaths of flowers, dancing in a garden to the music of a band, which is playing on the r.; on the l., a youth playing a pipe, and beating a drum. Canvas, 16 by 21¼ in.

LENT BY — PAINTER.

102 LE RENDEZ-VOUS DE CHASSE.

SIR RICHARD WALLACE, BART. — **Antoine Watteau.**

An open glade in a forest; in the centre of the foreground two ladies and two gentlemen seated on the ground, and near them two boys, each holding a gun, and some dogs; near them on the r. a gentleman is helping a lady to dismount from her horse; a groom stands on the other side, and another horse is tied to a tree; behind them a man with a gun leans against a tree; other figures beyond; blue sky, with clouds. Canvas, 50 by 75 in.

103 HÉLOÏSE.

BARON FERDINAND DE ROTHSCHILD. — **Jean Baptiste Greuze.**

Small bust to r. of a young girl, looking up; her hands are clasped, and her l. arm rests on a letter which lies on the corner of a table; blue gown with high white frill; dark background. Panel, 17¼ by 15¼ in.

104 GROUP OF BATHERS.

SIR RICHARD WALLACE, BART. — **Nicolas Lancret.**

A group of female figures bathing in a pool on the r. under the shade of overhanging trees; another female figure seated on a bank, undressing; a dog lies at her feet. Canvas, 9¾ by 13 in.

105 GROUP WITH DANCERS.

SIR RICHARD WALLACE, BART. — **Nicolas Lancret.**

Group of ladies and gentlemen seated and standing in a garden, near a flight of steps, watching a girl in a red skirt and black bodice, dancing with a man in a yellow dress; a man seated on the ground to the r. is playing on a pipe. Copper, 12¼ by 15¾ in.

106 A PORT ON THE MEDITERRANEAN.

SIR RICHARD WALLACE, BART. — **Claude.**

View looking across a bay; on the l. is a ruined gateway, with a landing-place in front of it, on which are some figures; near it are some sailing-vessels, and on the r. is seen the prow of a large ship; on the shore in the foreground are two men and a woman; in the distance is a large ship, with flags; and the buildings of a town at the foot of a hill are seen beyond it; sunset sky. Canvas, 16¼ by 21 in.

LENT BY — PAINTER.

107 **L'ACCORDÉE DU VILLAGE.**

ALFRED DE ROTHSCHILD, Esq. — **Antoine Watteau.**

In the centre of the picture the bride and bridegroom are seated beneath some high trees, in front of a red cloth, with a crown suspended over the bride; on a table before them, at which a lawyer sits with pen in hand, is the marriage contract; a number of people are grouped around them, some of whom are dancing; two men are playing instruments on the r.; the buildings of a castle seen on high ground behind the trees; other buildings in the distance. Canvas, 21 by 26¼ in.

108 **THE TOILET.**

SIR RICHARD WALLACE, BART. — **Antoine Watteau.**

An undraped figure of a female seated on the edge of a bed, her l. arm raised above her head in the act of putting on a garment; behind her, between the curtains of the bed, is seen a maid holding some clothes; a dog lies on the bed. Canvas, 18 by 14¾ in. (oval).

109 **A BACCHANTE.**

THE EARL OF WEMYSS. — **Jean Baptiste Greuze.**

Small bust to l., looking at the spectator, her head turned over the l. shoulder, of a girl crowned with vine leaves; her shoulders and r. breast exposed; dark background. Canvas, 15¼ by 12¼ in.

110 **THE BIRD-CATCHER.**

SIR RICHARD WALLACE, BART. — **Nicolas Lancret.**

Group of men and women under the trees watching a man drawing a net to catch some birds; another man is standing behind a tree using a decoy-pipe; a cage is on the ground near them; distant view over a plain on the l. Copper, 12¾ by 15¾ in.

111 **HARLEQUIN AND PUNCH.**

SIR RICHARD WALLACE, BART. — **Nicolas Lancret.**

Harlequin and Columbine seated on a bench; Punch dancing in front of them; three children in the background; overhanging foliage with blue sky seen between the trees. Canvas, 11 by 14 in.

LENT BY — PAINTER.

112 LANDSCAPE.

Sir Richard Wallace, Bart. — **Hobbema.**

Wooded landscape, through the centre of which winds a road; along it, two figures advancing towards the spectator, are walking through a stream which flows across; on the r., another man crosses the stream by a bridge; other figures on the road and near a cottage among the trees; distant landscape seen through the trees; blue sky, flecked with clouds. Signed on a rail in the foreground, "M. Hobbema." Panel, 20½ by 26½ in.

113 A HUNTING PARTY.

The Earl of Wemyss. — **Wouverman.**

On a knoll in the foreground are a man in a red cloak and a lady in a blue habit, dismounted, standing beside their horses, which are held by an attendant; near them stands another attendant with dogs, and on the r. is a man on horseback, with a horn, and a youth with dogs and gun; lying down at the edge of the knoll is a youth watching some of the party coming across a stream on the l.; a château seen among trees on high ground to the l. Panel, 24 by 35 in.

114 SKATING SCENE.

Sir Richard Wallace, Bart. — **Aart van der Neer.**

View looking along a frozen canal, with trees and houses on each side, stretching away into the distance towards the setting sun; numerous figures skating, sledging, and standing on the ice; on the bank in the l. foreground, two men, one in a red cloak, are talking to a lady at the foot of a signal-post; on the r., a man in a red coat drives two ladies in a sleigh, standing behind on the runners; church-tower on the l. bank; cloudy sky. Signed, "A. V." (connected) "D. N." (connected). Canvas, 21 by 26½ in.

115 SEA-PIECE.

The Earl of Wemyss. — **William Van de Velde.**

A rough sea with men-of-war manœuvring; one is conspicuous in the foreground, flying several flags, with two highly ornamented lanterns at the stern; another farther off on the r. is sailing away from the spectator; a third beyond it is sailing in the same direction, while others are seen stretching away into the distance; a small sailing-boat on the l.; stormy sky. Canvas, 52 by 79 in.

116 Portrait of A YOUNG MAN.

Sir Richard Wallace, Bart. — **Rembrandt.**

Bust, full-face, of a young man with dark cap and yellowish-brown dress; dark background. Copper, 8¾ by 5¾ in.
Painted about 1650.

LENT BY — PAINTER.

117 Portrait of AN OLD MAN.

T. Humphry Ward, Esq. — **Rembrandt.**

Formerly, but inaccurately, called Rembrandt's father.
Small full-length study of an old man in Jewish dress, with red cap, seated in a chair, holding a staff in his hand. Canvas, 20 by 14¾ in.

118 LANDSCAPE.

The Earl of Northbrook. — **Rembrandt.**

View looking over a flat country, with buildings of a town in the distance; in the foreground is a man with a bundle on his back, and beyond him a coach and four is going along a road towards a bridge over a stream which flows on the l.; a mill just above the bridge, among the trees; cloudy sky. Panel, 8 by 11¼ in.

119 THE GOOD SAMARITAN.

Sir Richard Wallace, Bart. — **Rembrandt.**

Illustration of the parable. The scene represents the door of the inn; the half-naked figure of the wayfarer is being lifted off a white horse, held by a boy; at the doorway of the inn, which is reached by a flight of steps, are seen the Good Samaritan and the innkeeper. Panel, 10 by 8 in.

120 WINTER SCENE.

Sir Richard Wallace, Bart. — **Aart van der Neer.**

View of a frozen stream, on which are numerous figures, some of them skating, stretching away in the l. distance; in the foreground is a boat moored to the bank, and on the l. a man pushing a child in a sledge; church, windmill, and cottages in the distance; bare trees on the r., bending beneath the wind; very stormy sky. Signed on the ice in the foreground, "A. V." (connected) "D. N." (connected). Canvas, 22 by 29½ in.

121 CORNFIELDS.

The Earl of Northbrook. — **Jacob van Ruysdael.**

A sandy road in the foreground, beyond which are two cornfields sloping upwards towards some trees and cottages in the background; distant view of flat country on the r.; blue sky, with clouds. Signed, "J. V. Ruisdael" (J V & R connected). Canvas, 18 by 23¼ in.

LENT BY — PAINTER.

122 SHIPPING IN A CALM.

THE EARL OF NORTHBROOK. — **Jan van de Capelle.**

View in an estuary or bay; numerous craft of all kinds stretching away into the far distance; in the foreground a man at work in a small boat, and another man, with a basket on his back, wading towards it; a barge beyond is hoisting its sails and moving outwards; buildings on a flat shore in the r. distance; cloudy sky. Canvas, 23 by 25½ in.

123 INTERIOR OF A CHURCH.

SIR RICHARD WALLACE, BART. — **Emmanuel de Witte.**

View in the nave of a large church, looking towards a pulpit, from which a preacher addresses a congregation of persons sitting and standing below him; among the figures in the foreground is a man in a long red coat and large hat, with a dog behind him. Signed and dated, "E. de Witte, A°. 1651." Panel, 23¼ by 17 in. (circular top).

124 Portrait of AN ACTRESS OF THE COMÉDIE FRANÇAISE.

SIR RICHARD WALLACE, BART. — **Nicolas Lancret.**

Small full-length figure of a lady in a red dress trimmed with fur, standing in a garden, her r. hand extended as though in the act of reciting. Canvas, 27 by 22 in.

125 INTERIOR.

THE EARL OF NORTHBROOK. — **Adrian van Ostade.**

Interior of a tavern; on the l. are two men, one in a blue jacket, seated at a table, playing cards, while a man with a pipe in his hand, and a boy look on; near them is a tub, on which are pipes, &c.; beyond, in front of the fireplace, are other men seated and standing, one of them about to drink out of a pewter mug. Panel, 17¼ by 14¼ in.

126 LE BUVEUR FLAMAND.

HON. W. AND MRS. MASSEY-MAINWARING. — **David Teniers.**

Interior of a room, with two men; one, in a blue jacket, seated near a tub, which serves for a table, and on which is a jug, holds up a large goblet with both hands; the other stands behind his chair, lighting a pipe. Panel, 9 by 7¼ in.

LENT BY — PAINTER.

127 THE ARCHERS.

C. Sligo de Pothonier, Esq. — **David Teniers.**

Four men with bows, shooting at a butt near a cottage; one of them is in the act of drawing a bow; near the butt three other men, one of whom has a bow in his hand, are leaning forward looking on; cloudy sky, against which is seen in the distance the spire of a church. Signed, "D. Teniers." Panel, 6¾ by 9½ in.

128 THE INTRUDER.

The Earl of Northbrook. — **Gabriel Metzu.**

Interior of a bed-chamber hung with gilt leather, in which are two ladies; a cavalier is trying to enter, and a maidservant prevents him; one lady, in a green velvet jacket, bordered with ermine, is seated, with a comb in her hand, at a table near a window, arranging her hair; on the table are a silver box and a looking-glass; the other lady, who is only partly dressed, stands beside a bed in a white satin skirt and red bodice; a robe of scarlet velvet, bordered with ermine, lies on a chair in front. Panel, 26 by 23 in.

129 Portrait of AN OLD MAN.

Thomas Armstrong, Esq. — **Dutch School.**

Bust to l., nearly full-face, dark dress, white ruff; dark background, with coat-of-arms in the l. corner. Panel, 24 by 19 in.

130 Portrait of A LADY.

The Earl of Wemyss. — **Sir Peter Lely.**

Half figure to l., three-quarter face; red velvet dress, which she is holding up with her r. hand; pearl ornaments; fair hair falling in curls on her shoulders; brown background. Canvas, 25½ by 23 in.

131 INTERIOR OF A COTTAGE.

Sir Richard Wallace, Bart. — **Adrian van Ostade.**

On the l., in front of a large open window, a woman is seated with a child on her knee, who is leaning back and crying; she holds a large spoon in her r. hand; three men are seen in front of a fire in the background; in the foreground are a pan full of mussel-shells, a spinning-wheel, and other objects. Signed and dated, "A. V. Ostade (A & V connected), 1663." Panel, 13 by 15 in.

LENT BY PAINTER.

132 THE QUACK DOCTOR.

THE DUKE OF RUTLAND. **David Teniers.**

A man fantastically dressed, standing behind a bench at the corner of a house, on which are various objects connected with his trade; he holds up a small bottle in his r. hand; a woman is seen looking out of a window behind him. Panel, 9¼ by 7⅞ in.

133 LANDSCAPE.

HON. W. AND MRS. MASSEY-MAINWARING. **Wouverman.**

Frozen stream in the foreground, on which are standing two men, one in a red jacket; beyond is a wooden bridge, which a man and a boy are crossing; cottages and trees on high bank on r.; underneath the bridge is a man in a boat; wide expanse of frozen water in the distance; cloudy sky. Panel, 7¼ by 9 in.

134 Portrait of WILLIAM VAN DE VELDE.

THE EARL OF NORTHBROOK. **Michel van Musscher.**

Interior of a studio; the artist, in black dress and wide falling collar, seated in front of his easel, holding a mahl-stick and a palette, on which he is mixing his colours; on the floor are various sketches, chiefly of ships, an open book, and a colour-box. Panel, 18 by 14 in.

GALLERY No. III.

OIL PAINTINGS—135-183.

LENT BY PAINTER.

135 Portrait of THE REV. WILL. PALEY, D.D., Archdeacon of Carlisle.

JOHN PALEY, ESQ. **George Romney.**

The celebrated writer and divine; b. 1743; d. 1805.
Three-quarter figure, standing to r. in a landscape, looking at the spectator, with a fishing-rod in his r. hand, and holding the line with his l.; dark dress, three-cornered hat, wig. Canvas, 54½ by 44 in.

LENT BY — PAINTER.

136 Portrait of RICHARD NEWMAN HARDING NEWMAN, of Nelmes, Essex.

B. Harding Newman, Esq. — George Romney.

Full length of a youth in a crimson dress, with blue cloak, bare-headed, standing in a landscape, facing the spectator and looking down, with a dog beside him. Canvas, 67 by 49 in.

137 INTERIOR OF A STABLE.

Henry J. Tollemache, Esq., M.P. — George Morland.

Two cart-horses on the l., one black and the other white, with their bridles off, feeding; between them stands a man leaning against a post, with a pitchfork; another man is lying on some sacks to the r.; a dog lies beside the white horse. Signed and dated, "G. Morland, 1791." Canvas, 24½ by 29½ in.

138 LANDSCAPE AND FIGURES.

Mrs. Owen Roe. — John Crome.

Wooded landscape, with cottages in the l. distance; in the foreground, in a pool overhung by a large tree, are some figures bathing; blue sky, with clouds. Canvas, 29 by 23½ in.

139 Portrait of MRS. TRIMMER.

F. C. Pawle, Esq. — George Romney.

Sarah, daughter of Joshua Kirby, the painter, and friend of Gainsborough, b. 1741; was the author of several educational works; d. 1810.

Bust to r., head turned towards the spectator; white dress, white cap; red background. Canvas, 23½ by 19½ in.

140 Portrait of MRS. FREEMAN.

A. B. Freeman-Mitford, Esq. — Sir Joshua Reynolds, P.R.A.

Mary, daughter of John Curtis, Esq.; m. Thomas Edwards Freeman, Esq., junr.

Three-quarter figure, seated to r. on a sofa, three-quarter face, her arms folded in her lap; white dress, pink cloak, pearl necklace, powdered hair; curtain and architectural background. Canvas, 49½ by 39½ in.

LENT BY — PAINTER.

141 VENICE.

T. Horrocks Miller, Esq. — **J. M. W. Turner, R.A.**

View looking towards the Doge's Palace and the Riva Schiavone, with the Custom House on the l.; numerous gondolas on both sides and in the distance; blue sky, with clouds. Canvas, 24 by 36 in.

142 Portraits of HENRY AND EDWARD TOMKINSON.

Henry J. Tollemache, Esq., M.P. — **Thomas Gainsborough, R.A.**

Sons of James Tomkinson, of Bostock.
Henry Tomkinson, of Dorfold, b. 1741; m. Anne, daughter of John Darlington, Esq.
Edward Tomkinson, of Bostock, b. 1743; assumed the name of Wettenhall 1798; m. Sarah, daughter of James Marsden, Esq.
Two youths in a landscape; Henry Tomkinson in a blue coat, standing facing the spectator, with his hat in his hand, leaning his l. arm on the shoulder of his brother, who wears a red coat and is seated on a bank, holding a book in his r. hand, and a stick in his l.; his hat lies beside him on the bank. Canvas, 82 by 58½.

143 PORTRAIT GROUP.

The Earl of Ilchester. — **William Hogarth.**

The following are the persons represented, beginning from the l.:—(1) Mr. Villemain; (2) Stephen Fox, afterwards Earl of Ilchester; (3) Henry Fox, afterwards Lord Holland; (4) Lord Hervey; (5) Charles, 2nd Duke of Marlborough; (6) Rt. Hon. Thomas Winnington.
Group of six small full-length figures in a garden near a lake; in the centre Mr. Stephen Fox, seated at a table, on which is some fruit, &c., is gently tipping into the water, with his stick Mr. Villemain, who is standing on a chair behind him, looking through a spy-glass; next to him Mr. Henry Fox holds a plan to which Lord Hervey is directing the attention of the Duke, who is seated in a chair beside Mr. Winnington; a church is seen in the distance. Canvas, 33½ by 50½ in.

144 Portraits of T.R.H. PRINCE WILLIAM FREDERICK AND PRINCESS SOPHIA MATILDA.

The Earl Waldegrave. — **Angelica Kauffman, R.A.**

Children of T.R.H. William Henry, Duke of Gloucester (see Nos. 150 and 183), and Maria, Duchess of Gloucester.
Two three-quarter figures in a landscape; Prince William Frederick on the l., standing in a fancy costume, with a stick in his r. hand, his l. hand holding the hand of his sister; she wears a white dress and is seated on a bank on the r., caressing a dog with her l. hand. Canvas, 39½ by 49½ in.

LENT BY — PAINTER.

145 Portraits of HENRIETTA, COUNTESS OF WARWICK, AND TWO OF HER CHILDREN.

THE EARL OF WARWICK. — **George Romney.**

Henrietta, daughter of Richard Vernon, Esq.; m. as his 2nd wife, 1776, George, 2nd Earl of Warwick.

Three full-length figures on a terrace; the Countess of Warwick on the r., in a white satin dress, sitting to l. in a crimson arm-chair, with her r. arm round the waist of her daughter, who is leaning against her and looking up in her face; near them stands the boy, with a hoop, looking towards the spectator; landscape and architectural background. Canvas, 78 by 60 in.

146 Portrait of A LADY.

CHARLES BUTLER, ESQ. — **Francis Cotes, R.A.**

Three-quarter figure seated facing the spectator, in a landscape, with her head turned in profile to l.; her hands are clasped on her knee; crimson and white low-cut dress. Canvas, 49 by 39 in.

147 THE WATER-MILL.

T. HORROCKS MILLER, ESQ. — **John Constable, R.A.**

View looking across a river with a water-mill on the far side; on the r. is a lock with a barge in it, and near it a group of trees, beneath which stands a horse on the towing-path; church tower and other buildings in the distance; cloudy sky. Canvas, 27½ by 35½ in.

148 THE FARM-HOUSE DOOR.

HENRY J. TOLLEMACHE, ESQ., M.P. — **George Morland.**

A butcher is seated on a bench outside a farm-house, holding his horse by the bridle, while a girl is pouring out some refreshment; his dog lies beside him. Signed and dated, "G. Morland, 1792." Canvas, 26½ by 29½ in.

149 Portrait of MRS. CROUCH.

BARON FERDINAND DE ROTHSCHILD. — **Sir Joshua Reynolds, P.R.A.**

Anna Maria Phillips, an actress, b. 1763; m. Mr. Crouch, an actor; d. 1805. Bust to l., face turned towards the spectator; low white dress, red sash, black hat with red ribbon; grey background. Painted in an oval. Canvas, 28¼ by 24¼ in.

LENT BY PAINTER.

150 Portrait of H.R.H. WILLIAM HENRY, DUKE OF GLOUCESTER.

THE EARL WALDEGRAVE. **Thomas Gainsborough, R.A.**

3rd son of Frederick, Prince of Wales, son of George II.; b. 1743; m. Maria, Dowager Countess of Waldegrave, and daughter of Sir Robert Walpole; d. 1805. See also No. 183.

Full-length figure standing in a landscape, facing the spectator, head turned to l.; in uniform, leaning on his sword; cocked hat in his r. hand. Unfinished. Canvas, 91 by 55 in.

151 Portrait of A GENTLEMAN.

ARTHUR J. SCOTT, ESQ. **Johann Zoffany, R.A.**

Small full-length figure, in shooting costume, leaning on a gate, near a tree; his gun and hat in his l. hand, his handkerchief in his r.; landscape seen to r. Canvas, 29 by 24 in.

152 Portrait of A GENTLEMAN.

ARTHUR J. SCOTT, ESQ. **Johann Zoffany, R.A.**

Small full-length figure, in blue and grey dress, standing resting his r. hand, which holds his hat, on a pedestal; landscape seen through a doorway behind, over which hangs a curtain. Canvas, 30 by 24¼ in.

153 THE BLACK ARCHER.

SIR RICHARD WALLACE, BART. **Rembrandt.**

Small half figure of a negro standing to l., looking down; he holds a bow in his r. hand, and a quiver is slung on his back; reddish-brown dress; dark background. Painted in an oval. Panel, 26 by 20 in.

154 LANDSCAPE.

SIR RICHARD WALLACE, BART. **Rembrandt.**

View looking down a road, along which a coach is being driven; beyond it is a castle surrounded by a moat; high ground with other buildings beyond; the road passes among cornfields, and seems to lead to a town in the distance on the bank of a river; cloudy sky. Panel, 18 by 25 in.

155 Portrait of A YOUNG MAN.

SIR RICHARD WALLACE, BART. **Rembrandt.**

Bust, full-face; brown hat with feather, brown dress and steel gorget, gold chain, ear-rings; dark background. Signed, "Rembrandt f." Panel, 26 by 20 in.

LENT BY PAINTER.

156 THE BURGOMASTER PALEKAN AND HIS SON CASPAR.

SIR RICHARD WALLACE, BART. **Rembrandt.**

Two full-length figures, both looking towards the spectator; the Burgomaster in black dress, with falling lace collar and black hat, is seated to r. in a chair beside a table, in the act of giving the boy, who stands beside him dressed in grey, a bag of money, on which is a label; dark background. Signed, "Rembrant ft." Painted about 1632 or 1633. Canvas, 61 by 48½ in.

157 Portrait of THE PAINTER.

THE EARL OF ILCHESTER. **Rembrandt.**

B. at Leyden, 1607; d. at Amsterdam, 1669.

Three-quarter figure, larger than life, seated, facing the spectator, in a Jewish dress, with large black hat, holding a stick in his l. hand; dark background. Signed and dated, "Rembrant f., 1658." Canvas, 51½ by 40 in.

158 THE UNMERCIFUL SERVANT.

SIR RICHARD WALLACE, BART. **Rembrandt.**

Illustration of the parable. Four life-size figures seen to below the knee; on the l. the master in red robe and yellow turban, sitting behind a table, on which are some papers, is pointing with his l. hand to the servant, who stands on the r., with his red cap in his hand, between two men, one of whom is a soldier; dark background. Painted between 1645 and 1650. Canvas, 70½ by 86 in.

159 Portrait of THE PAINTER.

SIR RICHARD WALLACE, BART. **Rembrandt.**

Bust to r., head turned towards the spectator; dark blue cap, dark dress with fur collar, over which hangs a double gold chain, which he is touching with his gloved l. hand; grey background. Signed "Rembrant." Painted in 1640. Panel, 24¼ by 19¼ in. (arched top).

160 Portrait of A LADY.

H.M. THE QUEEN. **Rembrandt.**
(From Buckingham Palace.)

Half figure, standing, facing the spectator, at an open window, the frame of which is grasped by her l. hand; in her r. hand she holds a fan; black dress laced in front, showing a gold and white satin robe under it; white lace cuffs and long collar which falls over the shoulders and comes down in two points in front; triple row of pearls round her neck; dark background. Signed and dated, "Rembrant f., 1641." Canvas, 41 by 33 in.

LENT BY — PAINTER.

161 LANDSCAPE.

W. F. Dickes, Esq. — **Roland Roghman.**

A rocky and wooded landscape; on the l. a river flows between rocky banks towards the spectator, with a bridge in the middle distance; a man is seated in the foreground; figures and goats on the r. near a cottage, which is seen beneath lofty trees; cloudy sky. Signed, and dated 1653. Canvas, 54 by 66 in.

162 Portrait of A YOUNG MAN.

Sir Richard Wallace, Bart. — **Rembrandt.**

Bust to r., face turned towards the spectator; brown dress, loose red cap, long fair hair; a gold chain round his neck; dark background. Canvas, 26¼ by 22 in.

163 THE BURGOMASTER PANCRAS AND HIS WIFE.

H.M. The Queen. — **Rembrandt.**
(From Buckingham Palace.)

Two life-size figures, nearly full-length; the lady in a yellow silk robe, with richly ornamented mantle hung round her shoulders by a gold and jewelled chain, is seated before a table covered with a red velvet cloth, on which is a book, a jewel-casket, and a mirror, arranging the earring in her r. ear; on her r. stands the Burgomaster in a green dress and green cap with brown feather, giving her a necklace of pearls. Signed, on the back of the mirror, "Rembrant fecit." Painted 1645. Canvas, 60 by 76 in.

164 Portrait of THE PAINTER'S MOTHER.

Sir Richard Wallace, Bart. — **Rembrandt.**

Three-quarter figure, in black silk dress and white cap and ruff, seated to l. in an arm-chair, looking towards the spectator; grey background. Signed and dated, "Rembrandt f., 1632." Canvas, 47 by 37½ in.

165 Portraits of SUSANNA PALEKAN AND HER DAUGHTER.

Sir Richard Wallace, Bart. — **Rembrandt.**

The wife and daughter of the Burgomaster Palekan. (See No. 156.)
Two full-length figures; the mother, in a black dress and gold-embroidered bodice, lace cap, and large white ruff; is seated in a chair nearly facing the spectator, in the act of giving a piece of money, which she has taken from a green silk purse in her l. hand, to the girl who stands on the r., in brown figured dress and lace collar, with her head turned towards the spectator; dark background. Signed and dated, "Rembrant f., 16—." Canvas, 61 by 48½ in.

LENT BY — PAINTER.

166 Portrait of A MAN.

Mrs. Owen Roe. — Rembrandt.

Half-figure standing to r. at a table, looking at the spectator, with his l. hand resting on a paper which lies on an open book before him; his r. hand holds a pencil; dark dress, red cap and cloak; dark background. Canvas, 40 by 33 in.

167 THE SHIPBUILDER AND HIS WIFE.

H.M. The Queen. (From Buckingham Palace.) — Rembrandt.

The shipbuilder, in black dress and white ruff, holding a pair of compasses in his r. hand, is seated to l., near a window, at a table on which are books and papers and an inkstand, and is in the act of turning to take a letter from his wife, who has just come in through an open door, the handle of which she holds in her l. hand while she hands him the letter over the back of his chair; she is also in black, with white cap and collar. Signed and dated, on a paper on which the shipbuilder's l. hand is resting, "Rembrandt f., 1633." Canvas, 43½ by 65 in.

168 PEASANTS GOING TO MARKET.

Louisa, Lady Ashburton. — Rubens and Snyders.

Four full-length figures seen going along a road; on the r. a woman walks in front, carrying a basket of fruit on her head and another full of vegetables on her r. arm; a boy behind her carries a basket of fruit and a dead heron, and turns to speak to a man who has a fawn slung across his shoulders, and is followed by two dogs; a woman comes last, carrying a live swan. The dogs, game, fruit, &c., are by Snyders. Canvas, 86 by 108 in.

169 Portrait of THOMAS HOWARD, EARL OF ARUNDEL AND SURREY.

The Earl of Warwick. — Rubens.

Son of Philip, Earl of Arundel; b. 1586; was the first collector of works of art in England; the famous collection of inscriptions known as the Arundel marbles was brought by him to England; d. 1646.

Three-quarter figure in armour, standing to r., his face turned towards the spectator; he wears a blue sash across his shoulder, and a gold chain round his neck, and holds a staff in his r. hand; his helmet, with red plume, rests on a table behind him; architectural background. Canvas, 54 by 45 in.

LENT BY PAINTER.

170 THE MARRIAGE OF MARS AND VENUS.

MARTIN H. COLNAGHI, ESQ. Rubens.

Composition of four figures in a landscape, with attendant cupids and the figure of Time in the air; on the r. Mars is seen advancing towards Venus, followed by a lion; between them stands Minerva with her l. arm round his neck, and placing in his hand a tress of the goddess' hair; a cupid is pulling at the robe of Venus; and behind her sits Pomona grasping her r. arm. Canvas, 90 by 108 in.

171 THE INFANT CHRIST AND ST. JOHN.

THE EARL OF ILCHESTER. Rubens.

In a landscape is seen the infant Saviour on the r., seated on red drapery, with His hand on the head of the lamb, which is kneeling; the little St. John has his l. arm round its neck. Canvas, 39 by 46½ in.

172 Portrait of LADY HAMILTON.

ALFRED DE ROTHSCHILD, ESQ. George Romney.

Emma Lyon; a favourite model of Romney's; m. Sir William Hamilton, English Ambassador at Naples; d. 1815.

Three-quarter figure seated to l. in a crimson chair, looking up; her hands crossed, clasping a book in her r. hand, and leaning her elbow on a balustrade; black silk dress and pink underskirt, large black hat, white bodice; sky background. Canvas, 49½ by 39½ in.

173 BONNEVILLE, SAVOY.

T. HORROCKS MILLER, ESQ. J. M. W. Turner, R.A.

View looking towards the town, with the mountains rising steeply from the other side of the river, and Mont Blanc in the distance; figures with sheep and boats at the edge of the water; a man and woman seated on a rock in the foreground; blue sky, with clouds. Canvas, 35½ by 47 in.

Exhibited in 1803. Engraved in the Liber Studiorum.

174 Portrait of MRS. THOMAS SCOTT.

ARTHUR J. SCOTT, ESQ. Unknown.

Susan Thrale, sister of Dr. Johnson's friend.

Half figure seated, fronting the spectator, leaning her arms on a polished table; pink dress with white lace, and pink flowers in her hair, which is powdered; greenish background. Canvas, 35 by 26½ in.

LENT BY — PAINTER.

175 LANDSCAPE.

THE DUKE OF RUTLAND. — Thomas Gainsborough, R.A.

The slope of a wooded bank; in the foreground a shepherd talking to a girl who is seated at the foot of a tree; near him are sheep and two cows; another figure seen on the l.; distant landscape beyond; cloudy sky. Canvas, 58½ by 47½ in.

176 Portrait of MISS MELLON.

F. C. PAWLE, ESQ. — George Romney.

Harriet, daughter of Matthew Mellon, the actor; b. about 1775; followed her father's profession, and first appeared as "Lydia Languish"; m. 1st, T. Coutts, the banker, and 2nd, William, Duke of St. Albans; d. 1837.

Half figure seated, facing the spectator, almost full-face; white dress, open in front, with short sleeves, a fur boa over her l. shoulder; sky and landscape background. Canvas, 28 by 22½ in.

177 VIEW ON THE STOUR, NEAR DEDHAM.

T. HORROCKS MILLER, ESQ. — John Constable, R.A.

View looking across meadows, through which the river is seen winding, with a church and village in the distance; in the foreground are three barges, two of them are being punted along, while the third, of which only a portion is seen, is moored to the bank, on which stands a grey horse; on the right, near a cottage, the river is crossed by a bridge, over which a woman with a child in her arms is passing; a barge is sailing along in the distance; an eel spear lies on the bank in the foreground; beyond are a boat, and a woman stooping at the water's edge; blue sky, with clouds. Signed and dated, "John Constable pinx., London, 1822." Canvas, 51 by 73½ in.

Exhibited in 1822.

178 Portrait of A LADY.

BARON FERDINAND DE ROTHSCHILD. — Thomas Gainsborough, R.A.

Half figure to l., looking at the spectator; white dress, with blue cloak held up by the r. hand; powdered hair with feathered head-dress; greyish background. Canvas, 29 by 24 in.

179 LANDSCAPE.

THE DUKE OF RUTLAND. — Thomas Gainsborough, R.A.

Seated at a cottage door on the outskirts of a forest is a woman with an infant in her arms, and five other children and a girl grouped around her, while another girl stands just inside the cottage door; a man is approaching with a faggot on his back, followed by a dog; distant view seen through the trees on the r., with sheep in the middle distance. Canvas, 57 by 47 in.

LENT BY PAINTER.

180 Portrait of MISS SOPHIA SHUTZ.

B. Harding Newman, Esq. **George Romney.**

Half figure seated to l., three-quarter face, looking at the spectator; low-cut black dress, white sash, fair hair falling down her back, confined by a band round her forehead; r. hand held out in front of her; grey background. Canvas, 29 by 24 in.

181 THE WAVE.

T. Horrocks Miller, Esq. **J. M. W. Turner, R.A.**

View on the sea-shore, looking across a bay, with the buildings of a harbour in the r. distance; in the foreground is a boat, in which are four men, one in a red jacket, rising on the crest of a wave; a fishing-smack farther out on the l.; stormy sky. Canvas, 35½ by 47½ in.

182 Portrait of LADY CATHERINE PAULETT.

Alfred de Rothschild, Esq. **George Romney.**

2nd daughter of the 6th Duke of Bolton; m. 1787 the 3rd Earl of Darlington; d. 1807.

Three-quarter figure seated to l. in a landscape, three-quarter face, looking at the spectator; her l. arm rests on a pedestal; white dress, powdered hair falling over her shoulders. Canvas, 49 by 39 in.

183 Portrait of H.R.H. WILLIAM HENRY, DUKE OF GLOUCESTER.

The Earl Waldegrave. **Sir Joshua Reynolds, P.R.A.**

See No. 150.

Half figure facing the spectator, three-quarter face to r.; in uniform, with ribbon and star of the Garter; dark background. Canvas, 29 by 24 in.

GALLERY No. IV.

OIL PAINTINGS—184-213.

LENT BY — PAINTER.

184 INDUSTRY.

G. Acton Davis, Esq. — **Frank Holl, R.A.**

Interior; small three-quarter figure of a girl in a pinafore and brown hat, standing leaning against the wall, knitting; a child behind is drinking out of a saucer. Signed, "Frank Holl, junr." Canvas, 24½ by 19½ in.
Painted in 1863; the second picture the artist painted.

185 "THE LORD GAVE, AND THE LORD HATH TAKEN AWAY; BLESSED BE THE NAME OF THE LORD."

F. C. Pawle, Esq. — **Frank Holl, R.A.**

Interior of a room; a group of six small figures; two young women and a young sailor seated at a table, on which are tea-things; a little girl kneels at the table, and a young clergyman stands at the end; behind him is an old woman. Signed and dated, "Frank Holl, 1868." Canvas, 36 by 49½ in.
Exhibited in 1869.
It was with this picture that the painter gained the Royal Academy Travelling Studentship in 1868.

186 Portrait of LORD HOBHOUSE.

Lord Hobhouse. — **Frank Holl, R.A.**

Three-quarter figure seated in front, full-face, the hands clasped, and the r. arm resting on the arm of the chair; dark clothes, grey cloak; dark background. Signed and dated, "Frank Holl, 1882." Canvas, 36 by 28½ in.
Exhibited in 1882.

187 Portrait of JOHN TENNIEL, Esq.

William Agnew, Esq. — **Frank Holl, R.A.**

Bust to r., three-quarter face; dark background. Canvas, 24 by 19½ in.

LENT BY PAINTER.

188 Portrait of the late REV. EDWARD HARTOPP CRADOCK, D.D. Principal of Brasenose College, Oxford, 1853–86.

PRINCIPAL AND FELLOWS OF BRASENOSE COLLEGE. Frank Holl, R.A.

Three-quarter figure, seated to r., three-quarter face, legs crossed; he holds his cap in his r. hand and a handkerchief in his l., which rests on the arm of his chair; doctor's gown; dark background. Signed, "Frank Holl." Canvas, 49¼ by 39¼ in.
Exhibited in 1881.

189 "DID YOU EVER KILL ANYBODY, FATHER?"

W. H. TONKS, ESQ. Frank Holl, R.A.

Interior of a room; full-length figure of a child seated on a chair, which is covered by a red-lined cloak, holding a sheathed sword across her knees; a gold-laced cap and a candlestick are on a table behind her. Signed and dated, "Frank Holl, 1883." Canvas, 52½ by 42½ in.
Exhibited in 1884.

190 Portrait of H.R.H. THE DUKE OF CAMBRIDGE, K.G., Field-Marshal Commanding-in-chief.

H.R.H. THE DUKE OF CAMBRIDGE. Frank Holl, R.A.

Full-length figure standing slightly to l., nearly full-face, in uniform; his r. hand holds a bâton, in his l. are his gloves, and his cocked hat rests on his l. arm. Signed and dated, "Frank Holl, 1883." Canvas, 93½ by 57½ in.
Exhibited in 1883.

191 THE FIRST VIOLIN.

W. H. TONKS, ESQ. Frank Holl, R.A.

Interior of a room; full-length figure of a child seated with legs crossed on a tiger-skin, which is thrown over a chair, holding a violin in her l. hand and the bow in her r.; a pianoforte is behind her, with music on it; dark background. Signed and dated, "Frank Holl, 1884." Canvas, 54 by 42 in.

192 Portrait of THE RIGHT HON. SIR GEORGE O. TREVELYAN, Bart., M.P.

THE RIGHT HON. SIR G. O. TREVELYAN, BART., M.P. Frank Holl, R.A.

Three-quarter figure, seated to r., full-face; his r. hand rests on the arm of his chair, his l. hooked in his waistcoat; a portfolio is on a chair on the r.; dark background. Signed and dated, "Frank Holl, 1886." Canvas, 48½ by 38½ in.
Exhibited in 1887.

LENT BY — PAINTER.

193 THE ORDEAL.

Mrs. Harry Stewart. — Frank Holl, R.A.

Interior of a studio; a gentleman examining a picture on an easel; a lady near him sitting in an arm-chair; the artist and his wife look on behind them; behind the easel a model sitting in a large arm-chair. Signed and dated, "Frank Holl, 1863." Canvas, 32½ by 43 in.
Exhibited in 1866.

194 Portrait of the DUKE OF CLEVELAND, K.G.

The Duke of Cleveland, K.G. — Frank Holl, R.A.

Three-quarter figure, seated to l., face turned towards the spectator, with a cloak over his shoulders; he wears the ribbon and star of the Garter; dark background. Signed and dated, "Frank Holl, 1885." Canvas, 50 by 39 in.
Exhibited in 1886.

195 ORDERED TO THE FRONT.

Sir Thomas Lucas, Bart. — Frank Holl, R.A.

A group of soldiers, in Highland uniform, taking leave of their wives and children on the platform of a railway station. Signed and dated, "Frank Holl, 1880." Canvas, 52½ by 42½ in.
Exhibited in 1880.

196 Portrait of H.R.H. THE PRINCE OF WALES, K.G.,
A Master of the Bench of the Hon. Society of the Middle Temple.

Masters of the Bench of the Hon. Society of the Middle Temple. — Frank Holl, R.A.

Full-length figure, standing to l., three-quarter face; his r. hand held in front of him, the l. hangs down; he wears a gown and the insignia of the Order of the Garter, &c.; architectural background. Signed and dated, "Frank Holl, 1884." Canvas, 93½ by 57½ in.
Exhibited in 1884.

197 RETURNED FROM THE WARS.

Sir Thomas Lucas, Bart. — Frank Holl, R.A.

A Highland regiment marching along in a seaport town, headed by drummers; several women accompany them; one of the men in the centre has one arm bound up and walks with a crutch: masts of ships seen beyond them. Signed and dated, "Frank Holl, 1881." Canvas, 52½ by 42½ in.
Exhibited in 1881, under the title, "Home again."

LENT BY — PAINTER.

198 Portrait of EARL SPENCER, K.G.

EARL SPENCER, K.G. — Frank Holl, R.A.

Three-quarter figure, seated to l., nearly full-face; his r. arm rests on the arm of the chair, the l. hangs down; dark fur-lined overcoat, open in front, shows ribbon of the Garter; dark background. Signed and dated, "Frank Holl, 1888." Canvas, 49½ by 39½ in.
Exhibited in 1888.

199 LEAVING HOME.

MRS. HILL. — Frank Holl, R.A.

Platform of a railway station; on a bench are seated an old man, a soldier, and a girl, and a woman in black; on the l. is a railway guard and two soldiers. Signed and dated, "Frank Holl, 1873." Canvas, 28 by 41½ in.
Exhibited in 1873.

200 HUSH!

HENRY TATE, ESQ. — Frank Holl, R.A.

Interior of a room; a woman seated, leaning her chin on her r. hand, watching a cradle; a child looks at her across it; the woman's l. hand rests on a table. Painted 1877. Canvas, 13½ by 17½ in.

201 CHELSEA PENSIONER.

FREDERICK WIGAN, ESQ. — Frank Holl, R.A.

An old man in a pensioner's dress leaning on the arm of a girl, who carries a bag in her l. hand and flowers in her r., is walking along a road towards the spectator; rising ground and buildings beyond; cloudy sky. Canvas, 21½ by 28 in. Signed and dated, "Frank Holl, 1877."
Exhibited in 1877, under the title, "Going home."

202 Portrait of MAJOR-GENERAL SIR HENRY RAWLINSON, K.C.B.

SIR HENRY RAWLINSON, K.C.B. — Frank Holl, R.A.

Three-quarter figure, seated to l., full-face; his l. hand rests on a red handkerchief, which is on the arm of the chair, his r., holding a roll, rests on an open book on his knee; a globe stands behind him on the l.; dark background. Signed and dated, "Frank Holl, 1881." 50 by 39 in.
Exhibited in 1881.

203 HUSHED.

HENRY TATE, ESQ. — Frank Holl, R.A.

Interior of a room; a woman seated leaning over a cradle, leaning her head on her l. hand; a child stands by, watching her. Painted 1877. Canvas, 13½ by 17½ in.

LENT BY — PAINTER.

204 FACES IN THE FIRE.

Miss Gertrude Agnew. — **Frank Holl, R.A.**

Interior of a room; small figure of a child sitting on the floor with her bare feet stretched out towards the fire. Signed and dated, "F. H., 6/66." Canvas, 15½ by 19½ in.
Exhibited in 1867.

205 THE GIFTS OF THE FAIRIES.

F. C. Pawle, Esq. — **Frank Holl, R.A.**

Interior of a room; two children, one in a night-dress, the other in a red petticoat, walking arm-in-arm towards the hearth where toys and various objects are lying. Signed and dated, "Frank Holl, 1878," and inscribed, "The original picture." Canvas, 23½ by 17½ in.
Exhibited in 1879.

206 Portrait of SIR ROBERT FOWLER, Bart., M.P., AS LORD MAYOR.

Sir Robert Fowler, Bart. — **Frank Holl, R.A.**

Three-quarter figure seated to r., nearly full-face, in robes of office; his l. hand rests on his hat, his r. on the arm of the chair; dark background. Signed and dated, "Frank Holl, 1885." Canvas, 52 by 42 in.

207 WAITING.

E. M. Hill, Esq. — **Frank Holl, R.A.**

Interior of a room; small figures of a woman and child, the former, with a basket at her back, seated looking out of a window to l.; the child standing beside her. Canvas, 17 by 21 in.

208 WANT—THE PAWNBROKER'S SHOP.

Executors of the late Felix Vigne, Esq. — **Frank Holl, R.A.**

Interior of the shop; a young woman, with an infant in her arms, stands at the counter, on which some clothes are lying; a young man leans on the counter, writing; an old man, in spectacles, standing behind him, looks across at the woman; an open Bible leans against the counter; china, pictures, a violoncello, &c., lie about. Signed and dated, "Frank Holl, 1873." Canvas, 39½ by 54½ in.

209 Portrait of MISS HARVEY.

Rev. Alfred J. Harvey. — **Frank Holl, R.A.**

Bust to r., nearly full-face; spectacles, dark cap and gown, with white lace; dark background. Canvas, 26½ by 21½ in.

LENT BY PAINTER.

210 Portrait of GEORGE RAE, Esq.

GEORGE RAE, ESQ. **Frank Holl, R.A.**

Three-quarter figure, seated to r., three-quarter face, legs crossed, his l. arm over the back of the chair, which he holds with his hand; spectacles; dark background. Signed and dated, "Frank Holl, 1883." Canvas, 52 by 42¼.

Exhibited in 1884.

211 NO TIDINGS FROM THE SEA.

H.M. THE QUEEN. **Frank Holl, R.A.**

Interior of a cottage; a woman seated on her chair, leaning her head on her hand, which rests on the chair; near her an old woman with her hands clasped, and a child clinging to her; a little boy sits on the floor. Signed and dated, "Frank Holl, 1870." Canvas, 27¼ by 35½ in.

Exhibited in 1871.

212 "I AM THE RESURRECTION AND THE LIFE."

JOHN AKROYD, ESQ. **Frank Holl, R.A.**

Scene in a village churchyard; under a wide-spreading tree a small group of persons are approaching along a path, bearing with them a small coffin; the foremost man leads a little girl by the hand; an aged man and woman come last; other figures beyond. Signed and dated, "Frank Holl, 1872." Canvas, 44½ by 62 in.

Exhibited in 1872.

213 Portrait of the late GEORGE GIBSON RICHARDSON, Esq.

H. RICHARDSON, ESQ. **Frank Holl, R.A.**

Half figure, seated to l., three-quarter face; hands clasped in front of him, resting on a table; grey background. Signed and dated, "Frank Holl, 1877." Canvas, 35½ by 27½ in.

Exhibited in 1878, under the title of "A portrait."

With the exception of his own portrait (No. 223), this was the first portrait the artist ever painted, and its success led to his afterwards adopting portrait-painting as his profession.

GALLERY No. V.

OIL PAINTINGS—214-237.

LENT BY — PAINTER.

214 Portrait of THE RIGHT REV. W. C. MAGEE, D.D., Bishop of Peterborough.

THE BISHOP OF PETERBOROUGH. — **Frank Holl, R.A.**

Three-quarter figure, seated slighly to r., full-face, legs crossed; his arms rest on the arms of his chair; dark background. Signed and dated, "Frank Holl, 1885." Canvas, 38¼ by 31¼ in.
Exhibited in 1885.

215 Portrait of the PAINTER.

MRS. MACDONALD. — **Frank Holl, R.A.**

Son of the engraver, Francis Holl, A.R.A. (see No. 217); b. 1845; became a student in the Royal Academy Schools, 1861; obtained Silver Medals for Drawings from the Antique and from the Life in 1862 and 1863, the Gold Medal for Historical Painting in 1863, and the Travelling Studentship in Painting in 1868 (the picture with which he obtained this last prize is No. 185 in the present collection); exhibited his first pictures, "A Portrait," and "Turned out of Church," at the Academy in 1864; from that time until his death in 1888 he painted, including seven or eight replicas, 80 subject pictures, one water-colour (the only one he ever painted), and 181 portraits, all of which, with the exception of his own portrait at eighteen (No. 233), were painted since 1877; d. 1888.
This portrait was painted for the late J. Macdonald, Esq., of Aberdeen, as one of a series of small head portraits, for the most part painted by the artists themselves, of all the leading artists of the day.
Small bust to l., profile. Signed, "Frank Holl." Painted in 1884. Canvas, 11¼ by 10 in. (oval).

216 CONVALESCENT.

CHARLES ANDREW, ESQ. — **Frank Holl, R.A.**

Small half figure of a child lying in bed; three-quarter profile to l.; on the coverlet are flowers and an orange; the pillow forms the background. Signed and dated, "F. Holl, 1867." Canvas, 18¼ by 22 in.
Exhibited in 1867.

LENT BY PAINTER.

217 Portrait of the late FRANCIS HOLL, A.R.A.

MRS. FRANCIS HOLL. **Frank Holl, R.A.**

Father of the painter; b. 1815; elected A.R.A. (engraver) 1883; d. 1884. Half figure, seated to l., three-quarter face; dark background. Canvas, 32½ by 27½ in.
Exhibited in 1884.

218 Portrait of WILLIAM AGNEW, Esq.

WILLIAM AGNEW, ESQ. **Frank Holl, R.A.**

Three-quarter figure, seated to left in an arm-chair, on which his l. arm rests, profile; his r. hand holds a book; dark background, with lower part of a picture seen behind him. Signed and dated, "Frank Holl, 1883." Canvas, 42 by 52 in.
Exhibited in 1883.

219 Portrait of THE RIGHT HON. SIR JAMES BACON (ex Vice-Chancellor).

JUDGE FRANCIS BACON. **Frank Holl, R.A.**

Bust to r., three-quarter face; dark background. Signed and dated, "Frank Holl, 1881." Canvas, 23½ by 19½ in.
Exhibited in 1882.

220 Portrait of the late CAPTAIN ALEXANDER MITCHELL SIM, Aged 94.

SURREY COMMERCIAL DOCK COMPANY. **Frank Holl, R.A.**

"The wind blew hard, the sea was rough,
Far distant every joy,
When, forced by fortune to embark,
I went a cabin boy."

Three-quarter figure, seated slightly to r., nearly full-face; his l. hand grasps a stick, his r. rests on the arm of the chair; dark background. Signed and dated, "Frank Holl, 1881." Canvas, 49½ by 39½ in.
Exhibited in 1882.

221 NEWGATE: COMMITTED FOR TRIAL.

GOVERNORS OF THE ROYAL HOLLOWAY COLLEGE. **Frank Holl, R.A.**

Interior of the prison; on the l. a woman with two children beside her is speaking to a prisoner who is seen through a grating; on the r. of him another prisoner, near whom stands a warder, is speaking through the grating to a woman, who is seated holding an infant on her lap; at a door on the r. warders are admitting other visitors. Signed and dated, "Frank Holl, 1878." Canvas, 60 by 82½ in.
Exhibited in 1878.

LENT BY — PAINTER.

222 Portrait of the late LORD OVERSTONE.

LORD WANTAGE. — **Frank Holl, R.A.**

Three-quarter figure, seated to l. in a wheel-chair, three-quarter face; wears a black skull-cap; a stick is between his knees; dark background. Signed, "Frank Holl." Canvas, 49 by 39.

223 Portrait of THE PAINTER at Eighteen.

MRS. FRANCIS HOLL. — **Frank Holl, R.A.**

See also No. 215.
Bust to l., nearly full-face; dark background. Canvas, 19 by 15¼ in.
Painted in 1863.

224 Portrait of SIR RUPERT KETTLE.

SIR RUPERT KETTLE. — **Frank Holl, R.A.**

Three-quarter figure, seated to l., in wig and gown, leaning back with legs crossed, head turned towards the spectator, almost full-face; his r. hand holds a pen, and on a table beside him are books, an inkstand, and a deed lying open; dark background. Canvas, 44 by 56 in.
Exhibited in 1880.

225 ONE OF THE SIX HUNDRED.

MRS. FRANK HOLL. — **Frank Holl, R.A.**

Interior of a room; three-quarter figure of an old man in red tunic and three-cornered hat, seated to r., three-quarter face, with legs crossed and l. hand holding a red handkerchief on his left knee; his r. hand rests on a stick. Signed, "Frank Holl." Canvas, 55¼ by 43.
Painted in 1885.

226 Portrait of LORD WINMARLEIGH.

COMMITTEE OF THE ROYAL ALBERT ASYLUM, LANCASTER. — **Frank Holl, R.A.**

Three-quarter figure, seated to r., head turned to r., nearly full-face, hands clasped with r. arm over the back of his chair, legs crossed, a red rose in his coat; dark background. Signed and dated, "Frank Holl, 1882." Canvas, 50 by 40 in.
Exhibited in 1883.

LENT BY PAINTER.

227 Portrait of THE RIGHT HON. JOHN BRIGHT, M.P.

REFORM CLUB. **Frank Holl, R.A.**

Full-length figure, seated to r. at a table on which his l. hand rests, almost full-face; his r. hand grasps the arm of the chair, which stands on a tiger-skin; arched doorway in the background. Signed and dated, "Frank Holl, 1887." Canvas, 112¼ by 55¼ in.

228 Portrait of PIERPONT MORGAN, Esq., of New York.

J. S. MORGAN, ESQ. **Frank Holl, R.A.**

Three-quarter figure, seated to l., nearly full-face; his r. hand grasps the arm of the chair, the l. rests in front; dark background. Signed and dated, "Frank Holl, 1888." Canvas, 52 by 42 in.
One of the three last portraits painted by the artist.

229 Portrait of GENERAL VISCOUNT WOLSELEY.

MRS. FRANK HOLL. **Frank Holl, R.A.**

Three-quarter figure, standing to r., head turned slightly to left; red tunic, black cloak; his l. hand holds a pair of glasses, his r. grasps the hilt of his sword; dark background. Signed and dated, "Frank Holl, 1883." 56 by 37½ in.
Exhibited in 1883.

230 Portrait of LORD STALBRIDGE.

LORD STALBRIDGE. **Frank Holl, R.A.**

Three-quarter figure, seated to r., legs crossed, his r. hand rests on his knee, the l. holds the arm of the chair; dark background. Signed and dated, "Frank Holl, 1886." Canvas, 50 by 39¼ in.
Exhibited in 1887.

231 LULLABY.

HUMPHREY ROBERTS, ESQ. **Frank Holl, R.A.**

Interior of a room; a woman seated rocking a cradle. Signed and dated, "Frank Holl, 1880." Canvas, 39¼ by 32¼ in.

232 Portrait of the MARQUIS OF DUFFERIN AND AVA.

THE MARQUIS OF DUFFERIN AND AVA. **Frank Holl, R.A.**

Three-quarter figure, standing to r., profile; his r. hand rests on his hip; fur-lined coat. Signed and dated, "Frank Holl, 1885."
Exhibited in 1885.

LENT BY PAINTER.

233 Portrait of VISCOUNT HAMPDEN, as Speaker of the House of Commons.

VISCOUNT HAMPDEN. **Frank Holl, R.A.**

Full-length figure, standing to l. in front of the Speaker's chair in the House of Commons, three-quarter face; his hands loosely clasped in front of him; Speaker's robe with ribbon and star of the Bath. Signed and dated, "Frank Holl, 1885." Canvas, 93¼ by 57¼ in.
Exhibited in 1885.

234 Portrait of E. H. CARBUTT, Esq.

E. H. CARBUTT, ESQ. **Frank Holl, R.A.**

Three-quarter figure, seated to l.; hands clasped; dark background. Signed and dated, "Frank Holl, 1884." Canvas, 49¼ by 39¼ in.

235 GONE.

MRS. THOMAS AGNEW. **Frank Holl, R.A.**

Group of three women and a girl standing on the platform of a railway station; one of the younger women holds an infant in her arms; an old woman, holding up her hands, looks after a train which steams away in the darkness on the l. Signed and dated, "Frank Holl, 1877." Canvas, 56 by 43.

236 Portrait of SIGNOR PIATTI.

F. C. PAWLE, ESQ. **Frank Holl, R.A.**

Three-quarter figure, seated to l., full-face; his double-bass, on which his l. hand rests, between his knees, a bow in his r. hand, spectacles; dark background, with tapestry. Signed and dated, "Frank Holl, 1879." Canvas, 48¼ by 38¼.
Exhibited in 1879.

237 THE FIRST-BORN.

MRS. HILL. **Frank Holl, R.A.**

A village churchyard; group of four girls carrying a small coffin, followed by a man and woman, an old man, and a boy. Signed and dated, "Frank Holl, 1876." Canvas, 42 by 60 in.

WATER-COLOUR ROOM.

WATER-COLOUR DRAWINGS—Nos. 1-73.
By J. M. W. TURNER, R.A.

LENT BY — PAINTER.

1 **STAMFORD.**

Sir John Fowler. — **J. M. W. Turner, R.A.**

View looking down the market-place; several towers and steeples are visible; the nearest tower stands out against dark thunder-clouds; on the l. is a coach with figures getting out of it; other figures crossing the street; on the r. is a milkmaid, with pail; thunderstorm with lightning and heavy rain. Painted 1829. Engraved by W. Miller in 'England and Wales.' Size 11¼ by 16¼ in.

2 **CHATHAM, from Fort Pitt.**

George Gurney, Esq. — **J. M. W. Turner, R.A.**

The town is seen from a height at a bend of the river; in the distance is the tower of Rochester Cathedral; on a rising ground in the middle distance to l. some troops are being drilled; in the foreground are a sentry and several other soldiers, and on the extreme r. a drummer talking to a woman; a drum and other objects are lying in the foreground. Painted 1831. Engraved by W. Miller in 'England and Wales.' Size 11 by 17⅞ in.

3 **PRUDHOE CASTLE.**

Rev. W. Kingsley. — **J. M. W. Turner, R.A.**

View looking up the Tyne; steep hills on the l. slope down to the river, in the middle of which is a wooded island; beyond is seen the castle on a hill; on the r., on high ground, are two tall trees, at the foot of which are two women seated near the edge of a lane; cows are standing in the water; rocks seen in the l. foreground; sunset sky. Painted 1827. Engraved by E. Goodall in 'England and Wales.' Size 11¼ by 16 in.

LENT BY — PAINTER.

4 **PEMBROKE CASTLE.**

WILLIAM PITT MILLER, ESQ. — **J. M. W. Turner, R.A.**

View looking across the mouth of the river; rough sea, with strong breeze; some vessels under sail off the point on which is the castle; on the r. are some boats drawn up, and fishermen sorting fish; more fish are lying on the sand; on the l. is some timber and an anchor; a bright gleam of sunshine is coming through a rift in the stormy sky. Exhibited 1806. Size 26¼ by 39 in.

5 **BARNARD CASTLE.**

WILLIAM PITT MILLER, ESQ. — **J. M. W. Turner, R.A.**

View looking along the river Tees, with a bridge in sight; the ruined castle is seen in the middle distance to the l.; in the extreme r. corner is a steep bank, with some trees which a man is clipping; under the bank two people are fishing; farther off is another fisherman wading; steep rocky bank in the foreground on the l.; sunset sky. Painted 1826. Engraved by R. Wallis in 'England and Wales.' Size 11¼ by 16¼ in.

6 **OBERWESEL.**

EXECUTORS OF THE LATE WILLIAM QUILTER, ESQ. — **J. M. W. Turner, R.A.**

View looking along the river from a height; steep hills rise on each side; in the foreground some women are picking grapes and a man is lying asleep; nearer is a woman suckling a child, with another child lying by her; a ruined tower seen behind trees on the r., and beyond it a town with a church steeple in the middle distance; another tower on the l.; sunset sky. Signed and dated, "J. M. W. Turner, 18—." Painted 1840. Size 13¾ by 21 in.

7 **THE FIELD OF WATERLOO.**

MAJOR RICHARD FAWKES. — **J. M. W. Turner, R.A.**

In the centre of the picture the farmhouse of La Haye Sainte, with road leading straight away from it into the distance; in the foreground are the bodies of dead soldiers and horses, and overturned cannon; heavy storm-clouds, with lightning, sweeping across the picture. Painted 1815. Engraved in Moore's 'Works and Life of Lord Byron.' Size 11¾ by 15¾ in.

8 **STIRLING CASTLE.**

GEORGE GURNEY, ESQ. — **J. M. W. Turner, R.A.**

In the middle distance is the castle; dim indistinct hills in the far distance; the Forth is seen winding away on the l., with vessels lying stranded; in the centre of the foreground is a road leading downwards through a quarry, in which men are working; on the l. is a small house; above the quarry are some men reaping; cloudy sky. Painted 1834. Engraved in Sir Walter Scott's Prose Works, vol. xxiii. Size 3⅞ by 5¼ in.

LENT BY — PAINTER.

9 **STEETON, near Farnley.**

J. Irvine Smith, Esq. — **J. M. W. Turner, R.A.**

A manor house; in the foreground is a wall inclosing a garden, and outside it some trees, against one of which is a ladder with a boy on it picking apples; below is a woman with a child, carrying an empty basket; near them two other women are seated on the ground beside a basket full of apples; on the r. some clothes lying, and beyond them a woman hanging out clothes to dry on the wall; evening sky. Painted 1816. Size 4¼ by 6¼ in.

10 **CADER IDRIS.**

William Pitt Miller, Esq. — **J. M. W. Turner, R.A.**

The mountain is faintly seen in the distance through mist; a pool of water is in the foreground; a herd of cows are passing by the side of a stream; beyond them are some cottages and the figure of a woman; in the middle distance a reach of the river takes a bright gleam from the morning sky. Painted about 1800. Size 23 by 31¼ in.

11 **NELSON'S MONUMENT, Great Yarmouth.**

Rev. W. Kingsley. — **J. M. W. Turner, R.A.**

View of Great Yarmouth seen from Gorleston; the monument, on the sands in the middle distance, is seen against heavy storm-clouds rising over the sea; a number of vessels are collected in the roads; on the r. is Gorleston pier, and beyond it the river, with the masts of vessels at anchor; on the l. is a road leading down, and near it, in the foreground, a woman is spreading out clothes; a gust of wind has blown some of them away. Painted 1828. Engraved by W. Miller in 'England and Wales.' Size 11 by 15¼ in.

12 **FALLS OF THE CLYDE.**

Robert Durning Holt, Esq. — **J. M. W. Turner, R.A.**

In the centre of the picture are the falls in two parts; the river falls into a basin below the level of the eye, and out of it rushes a rapid stream, passing amongst rocks into the r. hand corner; on the l. are five figures undressing for a bath; on the r. of the highest fall is seen a ruin, and trees are all around; evening sky. Exhibited 1802. Size 28¾ by 41 in.

13 **SHOREHAM.**

J. Irvine Smith, Esq. — **J. M. W. Turner, R.A.**

The harbour and town are seen in the middle distance, with a creek extending to the foot of the height from which the view is taken; in the foreground some men are stacking timber; near them are some horses and a cart; boats are lying on the beach; on the extreme r. are seated two female figures, and on the ground beside them are a basket and a boy's kite; sunset sky. Painted about 1832. Size 8½ by 12¼ in.

LENT BY — PAINTER.

14 **EDINBURGH.**

Sir John Fowler. — **J. M. W. Turner, R.A.**

View from the west; a stream, in which are cattle wading, is in the foreground, overhung with large trees which occupy the l. of the picture; above the woods in the middle distance are seen the castle and a portion of the town, with steeples, &c.; and beyond are Calton Hill and Arthur's Seat; in the distance stretches a level country, extending along the Forth; white clouds, lit up by afternoon sun. Exhibited 1802. Size 25¼ by 38⅛ in.

15 **CONWAY CASTLE.**

A. M. Blake, Esq. — **J. M. W. Turner, R.A.**

The castle is seen in the middle distance on a rocky point; rough sea in the r. foreground, breaking on to a beach, with rocks above it; beyond the rocks some men are drawing up a boat; two small vessels farther off are under sail; stormy sky. Signed, "W. Turner." Painted about 1796. Size 16⅛ by 24⅛ in.

16 **HARDRAW FALL.**

Executors of the late William Quilter, Esq. — **J. M. W. Turner, R.A.**

A waterfall; the water is falling over precipitous cliffs, with steep rocky ground on either side; in the foreground is a woman seated near a basket with some clothes, and down below, on the banks of a stream, are some cows and sheep; hills seen in the distance, above the falls; the sun, high upon the r., throws half the glen into shadow. Painted about 1816. Engraved in Whitaker's 'Richmondshire,' by John Pye. Size 11⅜ by 16¼ in.

17 **HEIDELBERG.**

Executors of the late William Quilter, Esq. — **J. M. W. Turner, R.A.**

View of the town seen across the river; the town and castle lit up by the last rays of the setting sun; behind the hills the moon is rising above a bank of dark clouds; to the l. is a road, with figures of women and children, some students leaning against a parapet, and further back some women washing clothes; a boat is on the river to r., and a bridge is seen in the middle distance. Painted about 1842. Size 14⅛ by 21⅛ in.

18 **FLORENCE.**

Miss Crofton. — **J. M. W. Turner, R.A.**

View looking along the river from San Miniato; the Ponte Vecchio is seen nearly in the centre of the picture; beyond it is another bridge, and to the r. the Palazzo Vecchio, the Campanile of Giotto, and the dome of the Cathedral towers above the town; distant hills are faintly seen, and nearer the foreground pine and cypress trees; on a terrace in the foreground are some figures of women and children reclining; a lute lies on the ground; evening sky. Painted about 1828. Engraved in the 'Keepsake.' Size 12¼ by 19 in.

LENT BY — PAINTER.

19 **BAMBOROUGH CASTLE.**

THE EARL OF DUDLEY. — **J. M. W. Turner, R.A.**

A steep cliff on which stands the castle, and beyond it another headland, from which a rocket is ascending; very stormy sky and sea; a vessel on the rocks is breaking to pieces; near her is a boat full of men; on the shore a number of people are engaged in picking up fragments of the wreck, and on some rocks in the r. foreground two women with a boat-hook are waiting for spoil. Painted about 1840. Size 20 by 28 in.

20 **THE LAKE OF ALBANO.**

J. S. MORGAN, ESQ. — **J. M. W. Turner, R.A.**

The lake in the middle distance, surrounded by high wooded banks; a convent is seen on the brow of a distant hill; in the l. foreground are four tall trees, and on a terrace at the foot of a steep wooded bank are several figures; a man and woman looking at some prints, and beside them a man seated, bareheaded, has a number of papers; on the l. a gun lies on the ground; sun setting in a clear sky. Painted 1828. Engraved in the 'Keepsake.' Size 11¼ by 16¾ in.

21 **THE LAKE OF NEMI.**

SIR JOHN FOWLER. — **J. M. W. Turner, R.A.**

The lake is surrounded by high hills; a town is seen on one of the summits on the r.; in the r. foreground are two women with a child, one sitting on some sculptured stones; trees and ruins beyond them; on the l. a girl with some goats is at the edge of the lake; sunset sky, with haze on the mountains in the distance. Painted about 1842. Size 13⅝ by 20¼ in.

22 **STONEHENGE.**

WILLIAM PITT MILLER, ESQ. — **J. M. W. Turner, R.A.**

A violent thunderstorm with lightning, by which the circle of stones is lit up; in the foreground a flock of sheep and lambs, some of them lying down; a ewe nearest the spectator stands with two lambs, one of them dead, and a dog is howling beside the dead body of the shepherd. Painted 1828. Engraved by R. Wallis in 'England and Wales.' Size 11¼ by 16 in.

RHINE SKETCHES.

The following fifty-one sketches were done by Turner during a tour made by him up the Rhine in 1819. *It is said that he was only absent from England three weeks, which, considering the slow travelling of the period, would scarcely leave a fortnight for the remarkable work he accomplished. On his return he went direct from Rotterdam (viâ Hull) to his friend Mr. Fawkes at Farnley Hall, and it is well remembered by those still living that on his arrival he took from his coat-pocket a roll of paper tied with string, which on being unfolded displayed, to the astonishment of all present, these studies. They were made upon paper originally white, but which Turner stained grey by passing it through a dish filled with the tint he required. This enabled him to wash and scrape out lights, and aided the marvellous power and rapidity with which he always worked. Body colour is also freely used, as was his custom when working upon tinted paper. Mr. Fawkes purchased the drawings, and they have been always kept in a special case, but the present owner, Mr. Ayscough Fawkes, has kindly allowed them to be temporarily framed and exhibited together. It was from some of these studies that several of the elaborate drawings were made which were included in the Winter Exhibition of* 1887, *notably "Cologne," "Marksburg," "The Palace of Biebrich on the Rhine," &c., and as these drawings are dated* 1820, *they must have been made the year after his expedition.*

LENT BY — PAINTER.

23 **MAYENCE.**

AYSCOUGH FAWKES, ESQ. — **J. M. W. Turner, R.A.**

The town to the r. in the middle distance, with a bridge crossing the river, on which are some boats, and nearer to the spectator sailing-boats; small town on the l.; cloudy sky, with rain-clouds. Size 8¼ by 14¼ in.

24 **MAYENCE.**

AYSCOUGH FAWKES, ESQ. — **J. M. W. Turner, R.A.**

The town from a terrace on the river bank; churches, towers, and other lofty buildings seen rising above smaller houses; in the centre of the picture, nearer to the spectator, a tower with pointed roof; boats on the river; cloudy sky. Size 7⅞ by 12¼ in.

25 **MAYENCE.**

AYSCOUGH FAWKES, ESQ. — **J. M. W. Turner, R.A.**

The town in the distance, seen indistinctly; several boats on the river; evening sky after sunset. Size 8⅜ by 13⅞ in.

LENT BY — PAINTER.

26 PALACE OF BIEBRICH.

AYSCOUGH FAWKES, ESQ. — J. M. W. Turner, R.A.

The palace in the middle distance on the r.; in the foreground a timber raft, with figures on it, floating down the river; a two-masted boat on the l., and beyond it is another vessel with mast; hills in the distance, with smoke rising at the foot of them; cloudy sky. Size 9 by 13¾ in.

27 JOHANNISBERG.

AYSCOUGH FAWKES, ESQ. — J. M. W. Turner, R.A.

The hill and Schloss seen in the middle distance on the r.; beyond it is a range of hills faintly indicated; two boats in the foreground; two others farther off to r.; calm water; rainy sky. Size 8⅝ by 13¾ in.

28 RÜDESHEIM, looking to Bingen Klopp.

AYSCOUGH FAWKES, ESQ. — J. M. W. Turner, R.A.

Rüdesheim to the r.; opposite are steep hills, with buildings and a tower; dark hills beyond them, shutting in the river; in the l. foreground a vessel with sails, and a boat alongside it; two sails seen farther away on the river; sky clearing after rain. Size 8¾ by 13¾ in.

29 BINGEN, from the Loch.

AYSCOUGH FAWKES, ESQ. — J. M. W. Turner, R.A.

To the l. of the picture is seen a road which winds up a steep hill into the distance; a little way along it a bridge crosses the river, beyond which is a town with church steeple, and farther off on the r. a hill surmounted by ruins; in the distance rises a steep mountain, on which is a castle; high ground on the l.; stormy clouds drift across the mountain; the sun is behind the spectator. Size 7⅞ by 12¼ in.

30 ABBEY OF BINGEN, looking into the Loch.

AYSCOUGH FAWKES, ESQ. — J. M. W. Turner, R.A.

The ruined abbey on the r.; some distance beyond it is a bridge; to the l. some boats with masts and sails; the sun is setting over distant hills, which are indistinctly seen. Size 7⅞ by 12¼ in.

31 BINGER LOCH AND THE MAUSETHURM.

AYSCOUGH FAWKES, ESQ. — J. M. W. Turner, R.A.

The Mausethurm in the centre of the picture; to the r. a steep hill and castle; beyond the Mausethurm the river is shut in by steep hills; no boats or figures; fleecy clouds in the sky. Size 7¼ by 12¼ in.

LENT BY — PAINTER.

32 BAUSENBERG.

AYSCOUGH FAWKES, ESQ. — J. M. W. Turner, R.A.

Steep hill on the r.; at the foot of it runs a road, on which two figures are seated; trees on the l.; high ground in the middle distance; some ruins on a precipitous hill beyond; moon rising in the clouds. Size 8⅛ by 12½ in.

33 SOONECK, with Bacharach in the distance.

AYSCOUGH FAWKES, ESQ. — J. M. W. Turner, R.A.

In the foreground some vineyards, with people at work; a road leads along the bank of the river on the l.; a boat is lying near the shore; steep hills on either side; two castles on steep cliffs on the l.; heavy clouds in the sky. Size 8⅛ by 14⅞ in.

34 FÜRSTENBERG.

AYSCOUGH FAWKES, ESQ. — J. M. W. Turner, R.A.

View from the river; some boats and cows are on the bank; across the picture stretch the ruined walls of the town, through an archway in which is seen a street; roofs of houses appear above the walls; beyond is a steep bluff, with a castle on the top; high hills beyond on the r.; rainy sky. Size 9¼ by 12¼ in.

35 BACHARACH AND STAHLECK.

AYSCOUGH FAWKES, ESQ. — J. M. W. Turner, R.A.

In the centre of the picture is the wall of a town, with a road leading through an arch at the base of a tower, which forms part of it; farther off is seen a ruined castle on a hill; a glimpse of the river appears on the l. in the middle distance; on the r. a terrace with a vineyard above it, and the wall running up a steep hill; light clouds, with afternoon sunlight on the town; foreground in shadow. Size 7⅞ by 12⅛ in.

36 PFALZ.

AYSCOUGH FAWKES, ESQ. — J. M. W. Turner, R.A.

A castle on a rock in the river, high hills on each side; other hills shutting in the river in the distance; on the r. is a castle on low ground by the river-side, and another is perched on the hill above; murky sky, with mist over the river. Size 7⅞ by 12⅛ in.

LENT BY — PAINTER.

37 OBERWESEL.

AYSCOUGH FAWKES, ESQ. — J. M. W. Turner, R.A.

View of the river where it takes two sharp bends between high cliffs; Oberwesel is seen in the middle distance, with a high tower, and a castle on the cliff above; in the foreground to r. is a rocky bank, up which some figures are climbing; in the l. foreground is a boat; cloudy afternoon sky. Size 8¾ by 14 in.

38 A BEND OF THE RIVER.

AYSCOUGH FAWKES, ESQ. — J. M. W. Turner, R.A.

High rocky shore on each side; on the l., a road, on which are some figures, runs beside the river, which a ferry-boat is seen crossing; evening star reflected in the water; evening sky, after sunset. Size 7¾ by 12 in.

39 GOARSHAUSEN AND KATZ CASTLE.

AYSCOUGH FAWKES, ESQ. — J. M. W. Turner, R.A.

The river is hemmed in by rocky banks, with the castle seen in the middle distance, and a high hill with another castle beyond; in the l. foreground are boats moored to the bank, with cattle and several figures near them; behind are some trees; steep cliffs on the l.; evening sky. Size 7¾ by 12 in.

40 LURLEYBERG.

AYSCOUGH FAWKES, ESQ. — J. M. W. Turner, R.A.

A narrow reach of the river winding between steep and very high banks; two ferry boats near the bank to the r.; two vessels with masts in midstream; a cliff to the l. is in dark shadow, while evening light falls on the opposite side; the sky is covered with fleecy clouds. Size 7¾ by 12¼ in.

41 LURLEYBERG AND GOARSHAUSEN.

AYSCOUGH FAWKES, ESQ. — J. M. W. Turner, R.A.

The river is winding round a steep precipitous bluff; beyond, in the middle distance where the river disappears, are some towers and buildings, and a castle above on the hill; a ferry-boat is seen on the river; a vineyard on the hill to r.; the sun is declining in a stormy sky. Size 7¾ by 12¼ in.

42 LURLEYBERG.

AYSCOUGH FAWKES, ESQ. — J. M. W. Turner, R.A.

The same rocky bluff as in the preceding picture, seen from the opposite side; the river disappears beyond it in a deep and rocky gorge; on a bank in the r. foreground are some trees and figures, with horses towing a barge, which occupies the l. corner; afternoon sky, with light clouds. Size 7¾ by 12¼ in.

LENT BY PAINTER.

43 LURLEYBERG.

AYSCOUGH FAWKES, ESQ. J. M. W. Turner, R.A.

Scene looking down the river, which disappears with a sharp turn in the middle distance; lofty, precipitous banks on each side; in mid-stream is a timber raft with figures on it; in the r. foreground some willows on the bank, with a ferry boat near them and some figures; late afternoon, rain clearing off. Size 7¼ by 11⅞ in.

44 GOARSHAUSEN.

AYSCOUGH FAWKES, ESQ. J. M. W. Turner, R.A.

Moonlight scene; a sharp bend of the river, with dark high land on the far side; the tower of a ruined castle seen against the sky; under it, on the bank, a village, with smoke hanging over it, and lights which are reflected in the water; high rocky cliffs on the l., under which is a footpath with figures on it; the moon is rising beyond the highest hill, with light reflection of it; light fleecy clouds. Size 7¼ by 12⅛ in.

45 LURLEYBERG.

AYSCOUGH FAWKES, ESQ. J. M. W. Turner, R.A.

Early morning; the air full of mist; high cliff on the l., lit up by the sun; on the river is a raft, and to the l., a sailing vessel; on the bank to r., a group of trees, and a footpath with figures on it; fleecy clouds in the sky, lit up by the rising sun. Size 7¼ by 11⅛ in.

46 LURLEYBERG.

AYSCOUGH FAWKES, ESQ. J. M. W. Turner, R.A

A steep bluff on the far side of the river, which flows swiftly below it, occupies the centre of the picture; in the shadow of the cliff, the upper part of which is lit up by the sun, is a vessel sailing; the river and near bank are in shadow; a ferry-boat is in mid-stream; another is near the bank on the r., where some figures are waiting to cross; overcast sky. Size 7¼ by 11⅛ in.

47 KATZ CASTLE, WITH RHEINFELS.

AYSCOUGH FAWKES, ESQ. J. M. W. Turner, R.A.

A high cliff, crowned with ruins, and with some trees at the base, faces the spectator; on the r. is a glimpse of the river, winding under a high precipitous bank, on which is a castle; afternoon sky. Size 7¼ by 12⅛ in.

LENT BY — PAINTER.

48 RHEINFELS, looking over St. Goar to Katz.

AYSCOUGH FAWKES, ESQ. — J. M. W. Turner, R.A.

View looking along the river from a height; to the r. a stretch of hills, ending in a dark cliff; in the foreground to r. an arched gateway, and near it some trees; more to the l., a ruined wall; beyond and below it a view of the street of a town on the river bank; on the opposite side, at the water's edge, are houses, and above them a castle on the cliff; sun setting over the river; misty atmosphere. Size 7¼ by 12⅛ in.

49 RHEINFELS, looking to Katz and Goarshausen.

AYSCOUGH FAWKES, ESQ. — J. M. W. Turner, R.A.

On the r. a castle on a hill is glowing in the last rays of the sun, and casts a shadow across the river and on to steep hills on the opposite side, on which is another castle; a raft is in the river; heavy clouds, with a mist on the water. Size 7¼ by 12¼ in.

50 HIRZENACH.

AYSCOUGH FAWKES, ESQ. — J. M. W. Turner, R.A.

A reach of the river with high banks on either side; on the shore on the l. is a bridge over a small stream, and near it a boat with some figures; farther off are some trees; a boat is crossing the river; cloudy sky. Size 8⅜ by 12⅛ in.

51 CASTLES OF THE TWO BROTHERS.

AYSCOUGH FAWKES, ESQ. — J. M. W. Turner, R.A.

In the foreground are some trees and figures; a steep cliff rises on the far side of the river to the r., crowned by two castles which catch the last rays of the setting sun; high bank to l.; hazy sky. Size 8¼ by 12 in.

52 BOPPARD.

AYSCOUGH FAWKES, ESQ. — J. M. W. Turner, R.A.

The river bank outside the walls, with a boat and a number of figures; in the centre of the picture is a tower with an archway over the entrance to the town; beyond it are houses, churches, and steeples; in the distance some hills are seen through the rain; stormy, rainy sky; a gleam of sunlight on the town. Size 7⅛ by 12¼ in.

LENT BY — PAINTER.

53 PETERHOFF.

AYSCOUGH FAWKES, ESQ. — J. M. W. Turner, R.A.

In the foreground on the bank of the river is a road, on which are some figures; boats on the river; hills in the distance, with heavy clouds hanging over them, lit up by a gleam of sunshine; a rainbow spans the river from side to side. Size 8¼ by 12¼ in.

54 MARKSBURG.

AYSCOUGH FAWKES, ESQ. — J. M. W. Turner, R.A.

Trees in the foreground, and a road, on which some figures are seated, leads towards a cliff which is seen in the middle distance, with a castle on the top of it; high hills beyond, at the foot of which winds the river; evening sky. Size 7¾ by 12¼ in.

55 OBERLAHNSTEIN.

AYSCOUGH FAWKES, ESQ. — J. M. W. Turner, R.A.

A castle with high tower; in the foreground a road passes through trees and ruins, near which some women are filling bottles at a well; in the l. foreground is a cross; beyond is seen the river flowing at the foot of steep cliffs, on one of which is a castle; cloudy sky. Size 7¼ by 12¼ in.

56 ENTRANCE OF THE LAHN.

AYSCOUGH FAWKES, ESQ. — J. M. W. Turner, R.A.

On the l. is a point of land at the junction of the two rivers; beyond it the shores are flat, with some towers and steeples at a turn of the river lower down; farther on the banks rise steeply, and a castle is seen on a cliff on the l.; on the r. a road runs along under steep banks with a stone parapet on one side; vineyards are on the slope to the r., and beyond is a castle on a cliff; distant hills seen through a haze; the sky is filled with rain-clouds; a boat is seen on the river. Size 7¾ by 12¼ in.

57 ABBEY, NEAR COBLENTZ.

AYSCOUGH FAWKES, ESQ. — J. M. W. Turner, R.A.

In the foreground are some trees, under which on the l. a figure is seated; beyond, on the river bank, some men are towing a barge; the river here makes a loop, and the ruins of the abbey occupy the flat land inside it; high hills beyond; in the distance is a castle on a cliff; sky covered with fleecy clouds. Size 7¾ by 12¼ in.

LENT BY PAINTER.

58 THE BACK OF EHRENBREITSTEIN, from the Pfaffen.

AYSCOUGH FAWKES, ESQ. J. M. W. Turner, R.A.

The fortress, with its ruins, occupies the centre of the picture; a road runs at the foot of some walls in the foreground, with trees beside it and crosses by a bridge over a small stream; overcast sky; the castle is lit up by the last rays of the setting sun. Size 7¾ by 12¼ in.

59 FROM EHRENBREITSTEIN.

AYSCOUGH FAWKES, ESQ. J. M. W. Turner, R.A.

In the foreground the ruins of a monastery, on the terraces of which some monks are walking; beyond, on the l., is a steep cliff; on the r. the river, winding below, with an island in it, bends round a low point and disappears at the foot of a steep hill; misty distance, with sun setting. Size 7¾ by 12¼ in.

60 THE QUAY AT COBLENTZ.

AYSCOUGH FAWKES, ESQ. J. M. W. Turner, R.A.

The fortress of Ehrenbreitstein is in the centre of the picture; at the foot of it is the town, with a cloud of smoke rising over it; in the l. foreground is the quay, with some houses, boats, and a number of figures; heavy clouds rising behind Ehrenbreitstein; evening sky. Size 7¾ by 12¼ in.

61 BRIDGE OVER THE MOSELLE, COBLENTZ.

AYSCOUGH FAWKES, ESQ. J. M. W. Turner, R.A.

The bridge, with eight arches, stretches across the picture; on the shore in the foreground a soldier and a woman are seated, and on the brink of the river women are engaged in washing clothes; beyond the bridge on the other side of the river is the town, and farther off a steep hill surmounted by the castle and ruins of Ehrenbreitstein; overcast sky. Size 7⅝ by 12¼ in.

62 NEUWIED AND WEISSENTHURM.

AYSCOUGH FAWKES, ESQ. J. M. W. Turner, R.A.

A long reach of the river, with reeds in the l. foreground; a boat, with sail set, is seen on the r., and farther along is another one; in the middle distance is a bridge of boats; high ground beyond, indistinctly seen; misty sky. Size 7¾ by 12¼ in.

LENT BY — PAINTER.

63 WEISSENTHURM AND HOCHE MONUMENT.

AYSCOUGH FAWKES, ESQ. — **J. M. W. Turner, R.A.**

The river seen from a height; dark tower with pointed roof on the r.; a group of trees on the l.; below them is a town; and beyond that the river is seen winding between low banks; moon rising after sunset; hazy distance. Size 7¾ by 12¾ in.

64 ANDERNACH.

AYSCOUGH FAWKES, ESQ. — **J. M. W. Turner, R.A.**

View looking along a road; on the r. are some ruined walls, and trees on the l.; in the middle distance the ruins of an abbey, with a tall tower; beyond it is a high cliff; one or two figures are seen on the r.; cloudy sky, after sunset. Size 7¾ by 12¾ in.

65 ROMAN TOWER AT ANDERNACH.

AYSCOUGH FAWKES, ESQ. — **J. M. W. Turner, R.A.**

To l., on the river bank, are boats and timbers, and men engaged round a fire; beyond is an avenue of poplars; high ruined walls to the l., and beyond them a circular tower, with an octagonal upper part; in the distance the river flows under high banks; stormy clouds rising in the sky, sunset. Size 7¾ by 12¾ in.

66 HAMMERSTEIN.

AYSCOUGH FAWKES, ESQ. — **J. M. W. Turner, R.A.**

View looking across the river to a lofty and steep cliff crowned with a ruined building, and overhanging a town which lies at its base; in the foreground, on the bank of the river, are wagons and figures of men and horses; cloudy sky, with mist. Size 7¾ by 12¾ in.

67 REMAGEN AND LINTZ.

AYSCOUGH FAWKES, ESQ. — **J. M. W. Turner, R.A.**

In the r. foreground is a sharp turn of a road under a cliff, and some wagons, horses, and men; beyond them, in the middle distance, a high bank rises, with a building with belfry; farther off on low ground is a town with church and tall steeple; to the l., on the far side of the river, is seen a tower and a town extending along the bank round a sharp bend; high hills beyond; vapoury evening sky. Size 7¾ by 12¾ in.

68 ROLANDSWERTH NUNNERY WITH DRACHENFELS.

AYSCOUGH FAWKES, ESQ. — **J. M. W. Turner, R.A.**

The bank of the river occupies the l. foreground, with figures towing a boat; beyond are steep cliffs with ruins, and on a promontory at their base is seen the nunnery; a sailing-boat is in mid-stream; a high bank rises on the opposite side of the river, with a castle perched on the steep cliff; fleecy clouds in the sky. Size 7¾ by 12¾ in.

LENT BY PAINTER.

69 DRACHENFELS AND NUNNERY.

AYSCOUGH FAWKES, ESQ. J. M. W. Turner, R.A.

In the foreground is a road protected by parapets, high above the river; on it is a coach and a figure on horseback; beyond are high cliffs and hills on the other side of the river, with a tower on the summit of one of them; cloudy sky. Size 8¼ by 11⅞ in.

70 DRACHENFELS.

AYSCOUGH FAWKES, ESQ. J. M. W. Turner, R.A.

The castle on a steep cliff occupies the centre of the picture; in the foreground is a bridge crossing a little stream, with figures and sheep, and beyond it is a group of trees; in the l. foreground is a cross, near which are some figures; evening sky. Size 9¼ by 11⅞ in.

71 GODESBERG.

AYSCOUGH FAWKES, ESQ. J. M. W. Turner, R.A.

In the foreground is a road stretching away into the distance; some troops are marching along it in a cloud of dust; a Gothic cross is seen on the l. of the road, and a ditch with trees overhanging it; in the middle distance is a castle on a steep hill; misty clouds in the sky. Size 7⅞ by 11¼ in.

72 RHINE GATE, COLOGNE.

AYSCOUGH FAWKES, ESQ. J. M. W. Turner, R.A.

The outside of the town; on the r. is a quay, crowded with men and horses; a number of boats lie near it, with sails set; in the extreme l. of the foreground is a hay-barge; the houses and steeples of the town rise beyond on the r., and a glimpse of the river, with a white sail on it, is seen in the l. distance; evening sky, with fleecy clouds. Size 7⅞ by 12 in.

73 COLOGNE.

AYSCOUGH FAWKES, ESQ. J. M. W. Turner, R.A.

The cathedral is seen in the middle distance, and beyond it are a tall church with steeple, and another lofty building; nearer to the spectator, on the l., is a tower with battlemented walls; some boats near the river bank; in the middle of the river are other boats with figures; evening sky, with light clouds. Size 7⅞ by 12 in.

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